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STAR WARS

INSIDER



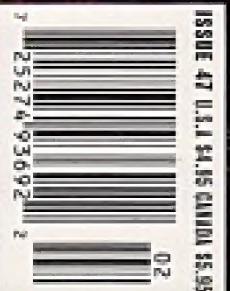
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MARA JADE

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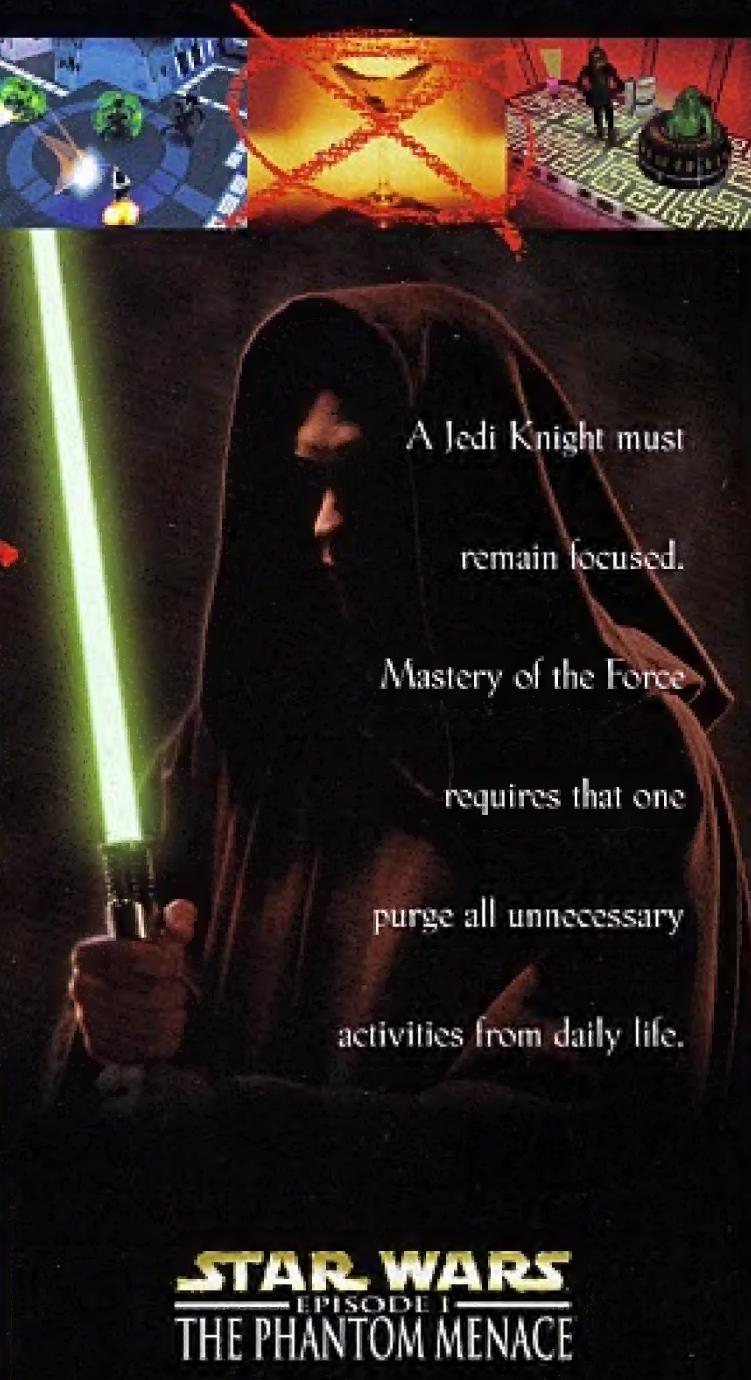
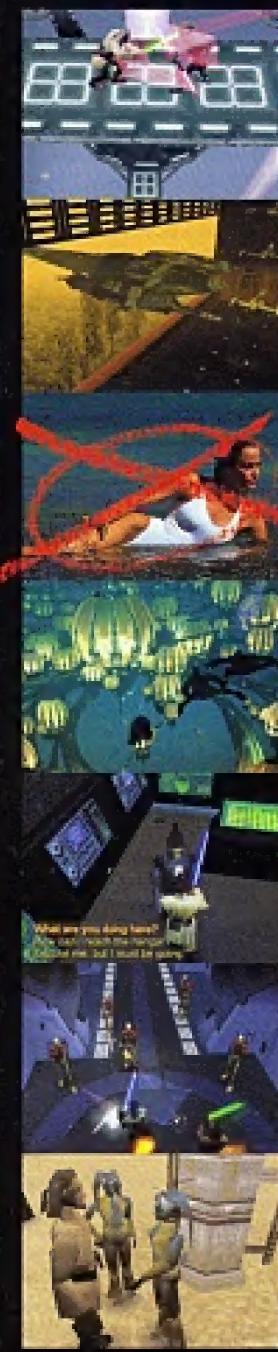


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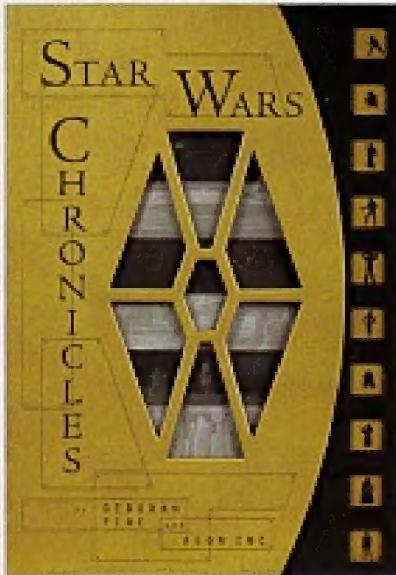
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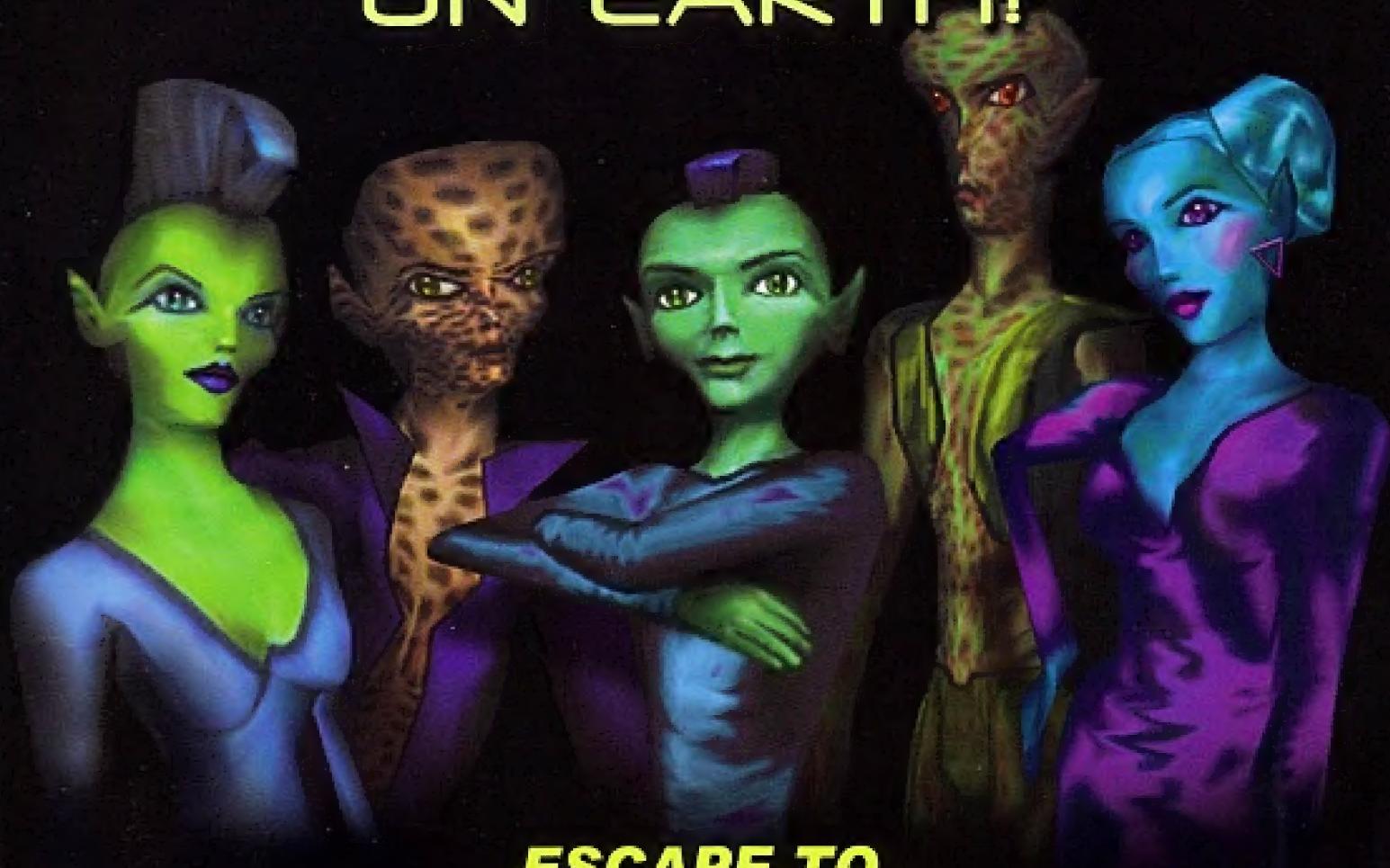
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» CHEWIE LIVES!

The man inside the Wookiee talks for the first time about Chewie's "death" in the novel *Vector Prime*, as well as the character's new comic book, classic trilogy memories, and his powerful night at the MTV Movie Awards. Plus, Del Rey Books explains its controversial decision. Lifelong Chewie fanatic Scott Chernoff does it all for the Wookiee.

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» FLESH AND BLOOD

Finally, an all-out look at the most popular character in the *Star Wars* Expanded Universe! Scott Chernoff goes behind the scenes at the photo shoot for Mara Jade's new Decipher card—the first "live-action" rendering of the new Mrs. Skywalker—and talks to character creator Timothy Zahn about the evolution and future of the former Emperor's Hand. It's a Mara Jade blow-out!

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From the waters of Naboo to the sands of Tatooine, a new menagerie of memorable creatures is unleashed in the first episode of the *Star Wars* saga. Daniel Wallace, author of the upcoming *Essential Guide to Episode I*, chats with artist Terryl Whitlatch about creature creation in this fantastic photo-filled feature.

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» JEDI BOOGALOO

Jon Bradley Snyder returns to the record store for another look at the sometimes bizarre, sometimes hilarious, always rocking music inspired by the *Star Wars* saga. Rock, rap, metal, lounge, calypso—it's all here, along with another brand new *Star Wars Rocks* painting by the Insider's Hugh Fleming. For those about to rock, we salute you!

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Ty Teiger is the master of the prequel prop domain.

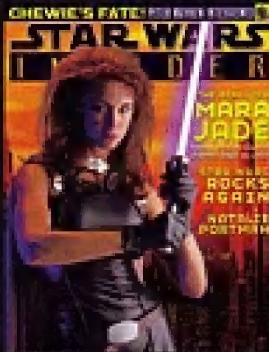
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A Rebel Rumbler's extra highlighting some of the amazing art we receive every day from fans like you!

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STAR WARS BOOKSHELF

will return in our next issue, with an interview with *Onslaught* author Michael A. Stackpole.



ON THE COVER

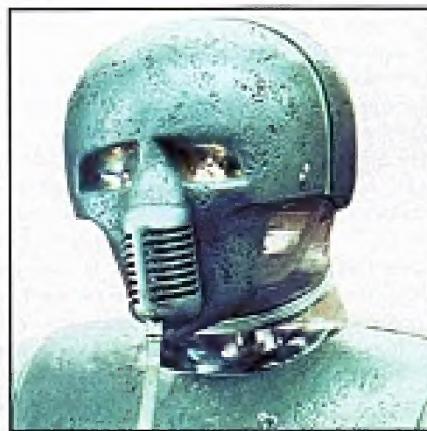
Shannon Bokso as Mara Jade, the Emperor's Hand, in Decipher's *Star Wars Customizable Card Game*. Photo by Mark Atkinson, Otto Studios.

Illustration by Bruce Goldfarb



from the editor's desk

SPEAKING FROM THE HEART BY 2-1B, MEDICAL DROID



I DON'T MEAN TO COMPLAIN. IT'S NOT MY nature. It's not my programming. I was, after all, designed as a medical droid to help humans, not to point out their faults. But there comes a time when even a medical droid has to say enough is enough.

First of all, what is Mara Jade doing on the cover of this magazine? I actually appeared in a *Star Wars* film and I've never been on the cover of anything.

Pardon me for greasing my own joints as it were, but I, 2-1B, am only responsible for overthrowing the Empire and crushing the Emperor! Think about it: if I hadn't revived Luke and given him a new hand, would the Empire have ever been stopped? I think not. A freeze-dried, one-handed leader of the Rebellion? Now you see my point.

Memo to the *Star Wars Insider*: Hello? Is anybody home?

I mean, is it just me? Please, let me know if you think I'm off my rocker, but I'm sure it's obvious to everyone. Consider these chilling statistics: 73 different action figures are worth more money than mine. Characters that were on-screen for a second are going for fortunes while I languish at lesser rates—me, the droid who saved Luke Skywalker for crying out loud! To add insult to injury, Hasbro has never made

a 12-inch figure of 2-1B, or an Epic Force figure of me. Do I detect a pattern here? A pattern of denial, and possibly deception.

Furthermore, why have I not been asked to join the New Republic? If FX-7—that dim vacuum tube who couldn't triangulate a scalpel angle if his life depended on it—can serve on a new medical frigate, why can't I? Where's my *Dark Horse* comic?

I'll tell you another thing: if I had been serving on the Millennium Falcon, we wouldn't be having Chewie's funeral right now. Give me two shakes of a bantha tail and I could put that Wookiee back together so fast it would make your head spin. I don't care what they say happened to him.

And while we're on the subject, why did Chewie die anyway? Why not Dr. Evazan? If that guy's a doctor, I'm a popsicle stick. Or how about IG-88? A droid who hunts humans. Nice. Or what about 4-LOM—what, exactly, does the '4' stand for? Did he '4'-get how to be a bounty hunter? Hmm?

But the absolute worst is BoShek. BoShek, BoShek, BoShek, BOSHEK. If I ever hear about that guy again I'm going to bust a rotator cuff! Excuse me Mr. Shek, but I was in *The Empire Strikes Back*, widely considered the best *Star Wars* film ever, you do! And what movie were you in? I keep scanning the credits of *A New Hope*, but I can't seem to find your name anywhere.

Look, I'm not complaining. But really. Forget Y2K—why not 2-1B?

2-1B

MEDICAL DROID

The views of 2-1B, a medical droid allied with the Rebellion, are not necessarily those of *Star Wars Insider* or Lucasfilm Ltd. If you would like to respond to Mr. B, please send comments to: 2-1B c/o Rebel Rumbler, P.O. Box 111000, Aurora, CO 80011-9999.



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Episode II Spoiler Alert!

I WAS ASTONISHED and disheartened at the same time at what I read in *Star Wars Insider* #45, in probably the best section of the magazine, Prequel Update. When the Insider queried Rick McCallum about how the characters will develop, he said, "...because obviously we know something happens—she's going to marry Anakin and they're going to have their two kids." I couldn't believe what I had just read. Revealing a major part of the plot just completely ruined the element of surprise that I was hoping to find out for myself three years from now. Learning that Queen Amidala is Luke and Leia's mother is like telling the public that Darth Vader is Luke's father three years before *The Empire Strikes Back*!

I don't blame Rick McCallum for mentioning this. After all, he said that he pretty much knows the entire storyline, and working with it already, it probably doesn't mean much to him since he knows everything so well. However, I do blame the Insider for printing that sentence. You choose what to print for Insider subscribers. What he may have thought to be obvious doesn't necessarily mean it's going to be obvious for everyone else! This was definitely meant to be left out.

I wish I hadn't read that article and instead had someone else tell me not to read it. Going to Episode II and finding out a major plot sequence on my own is part of the fun of viewing the movies. Naturally, I had pondered over the possibility, but it was never at all obvious to me and I think it destroyed my Episode II experience.

Insider #44 was also a rip-off. It was probably the worst one yet. Why? Well, I liked the big photos, the interview with John Williams, and the Ships of Episode I was OK. But everything else seemed "old." Therefore, due to your letdown from Insider #44 when nothing was news to me, and now your current failure, I'm sticking to my word—I threatened I would give the Insider one more chance and this was it. I have no choice but to cancel my subscription.

MARTIN PROUD
Minneapolis, MN

But what's your point? Seriously though, Martin, if you're still reading,

allow me, as managing editor of *Star Wars Insider*, to apologize to you and anyone else whose Episode II experience was "destroyed" by our revelation. Please note, though, that we do not ever release any details about the upcoming movies that George Lucas does not want fans to know.

It's true that it's hard to know where to draw the line on "spoilers," but for better or worse, Anakin and Amidala's upcoming nuptials are not meant to be a surprise the way Vader being Anakin Skywalker was in *Empire*. In fact, Lucas and McCallum have discussed this plot point in numerous interviews all over the world. I do not claim to know much yet about Episode II, but I am pretty confident, based on the last four movies, that George Lucas has plenty of surprises up his sleeve, and I sincerely doubt your Ep. II experience will be "destroyed" by your knowledge. At least, I hope you won't let it.

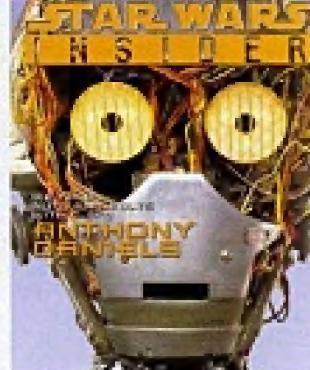
As for our other "failures," all I can say is that if you're interested in in-depth interviews with the creative forces behind the saga (like that John Williams interview you liked), or articles on all facets of Star Wars that you can't find anywhere else (like this month's Star Wars Rocks sequel, or Insider #46's "Return of the Ewok" exclusive), or you just like those big photos you mentioned, then stick around. I'll let the next letter back me up...

Menace-ing Questions

I BEGAN MY LOVE AFFAIR with *Star Wars Insider* with issue #34. With each new issue, I find myself wondering how I ever survived without the first 33! Yours is the only magazine I read cover-to-cover. Thanks for providing your fans with such spectacular articles, interviews, and tidbits of information.

The Phantom Menace brings to mind a whole slew of questions. Perhaps you can help. If Qui-Gon and Obi-Wan were so powerful with the Force, why did they not sense Padmé and Amidala were one and the same? Why couldn't Senator Palpatine? If Anakin created C-3PO,

THE LATEST NEWS FROM THE STAR WARS UNIVERSE



why doesn't C-3PO remember the name Skywalker (in *A New Hope*)? How about R2-D2—unless their memories were erased? Why can't Yoda sense that Palpatine and Darth Sidious are one and the same? I thought Vader did not know about the existence of Yoda—or am I really off-base here? Perhaps these questions will be answered in Episodes II and III, I only hope.

KATHY KELEHER Oak Creek, WI

Thanks for the kind words, Kathy—the Insider loves you too! Since the love is flowing, I'll answer your questions the best I can: first of all, the Jedi do sense Amidala's rose, but their recognition is subtle and unstated, as reflected in their knowing looks when she reveals herself to Boos Nass; same with Palpatine—who clearly knows about a lot of things he's keeping under his hat. As for the droids, I think your memory wipe theory is clearly the most natural choice—I've never understood why some people think this is a "mistake" in the continuity, since it's easy to assume that Threepio had a memory wipe, and that Artoo can keep a secret when he wants to. I also believe we will learn in subsequent episodes why Yoda doesn't sense Sidious' presence when he is standing with Palpatine on Naboo—but my own guess is that it has something to do with Yoda's statement that the dark side is "hard to see." (Then again, there's always the chance Palpatine isn't Sidious.) There was never any indication in the classic

» CONTINUED ON PAGE 86

wanna rumble?

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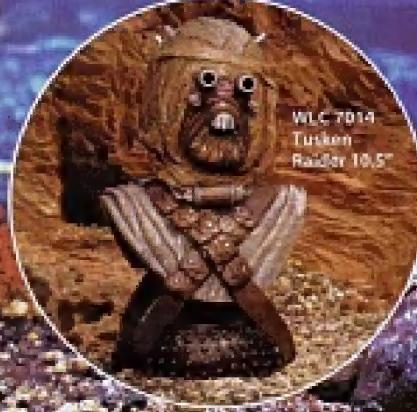
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PREQUEL UPDATE

WITH RICK McCALLUM

by Dan Madsen

» **IN OUR CONTINUING SERIES OF UPDATES WITH PRODUCER RICK McCALLUM, DAN MADSEN GOES BEHIND THE SCENES TO BRING YOU THE LATEST NEWS ON THE STAR WARS PREQUELS.**

RICK, WHAT IS HAPPENING WITH THE SCRIPT FOR EPISODE II NOW?

George is working on it as we speak. He's working diligently and spending the necessary amount of time to make it a great script. He's got a great story. He's now in the difficult process of fleshing it out. We only see him one day a week. He's back to the original schedule he had on Episode I, when he was writing the script. Writing is his primary job right now, and he's putting all his efforts into it. When he comes in, we go over new characters and new worlds and everything else.

[Production Designer] Gavin Bocquet and I just got back from a whirlwind tour scouting locations in Tunisia, Italy, Spain, and Australia. We're showing George the different locations we have visited and he's locking down a lot of our locations in the next couple of days. There's still a lot to be decided once we get the final script, but at least we know the general areas that George really likes and has responded to what we found over the summer. We're just trying to secure those areas now.

IS THERE A TIMETABLE FOR THE SCRIPT TO BE COMPLETED?

No—it's whenever George gets it done. He never finishes. He works on the script right up until the film is released.

IS IT TRUE YOU'VE SCHEDULED THE SHOOTING OF EPISODE II AROUND GEORGE'S KIDS' SCHOOL SCHEDULE?

No, we have not designed our shooting schedule around George's kids' school schedule, but we do like to shoot in the summer because that's when kids are off. And it's not just George—it's everybody. Everybody is allowed to bring their kids. We encourage that and we love it.

IS JUNE STILL THE DATE THAT FILMING BEGINS?

Yes, we definitely start shooting in June.

WHEN WILL YOU HAVE A TENTATIVE TITLE FOR EPISODE II?

Oh, that's not going to happen for a long time. It'll be just like last time. We'll be calling this

Episode II until the right title comes up, but it will be quite some time before any title is announced. We don't even have a title internally yet—we're calling it Episode II.

NOW FAR ALONG IS THE ART DEPARTMENT?

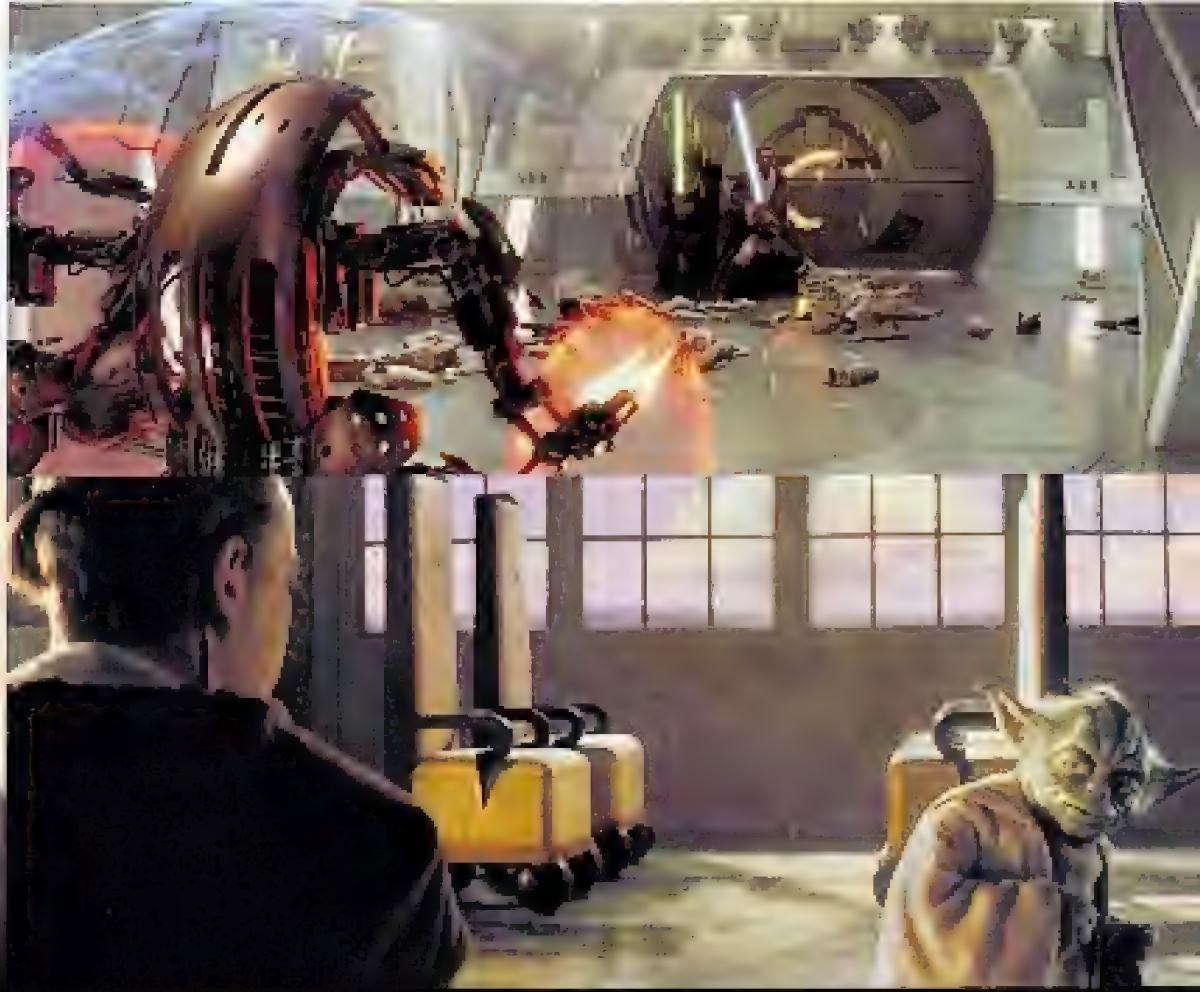
They have been working all summer on designs and sketches. We have most of the same concept artists working on this, including Doug Chiang. We have some new people who have come on board and are working in the design area. We have a lot of creative and talented people who are working on conceptual design for Episode II. I am very pleased with what we've come up with so far—brilliant stuff!

HAS CASTING FOR ANAKIN BEGUN YET?

No. We haven't done any casting yet, and we won't until we have the script. We probably won't begin until the start of the new year.

ARE WE GOING TO SEE SOME NEW PLANETS IN EPISODE II THAT WE HAVEN'T VISITED BEFORE?

Yes. Obviously we're going to see lots of new stuff that I can't go into any detail on yet—but there will be new planets, new ships and new characters.



GEORGE SAID IN A PREVIOUS INTERVIEW THAT DARTH MAUL WOULD NOT BE COMING BACK IN EPISODE III.

[Laughs] Of course not, he's dead! But trust me, there will be other bad guys to take his place.

INCLUDING DORA FETT?

Absolutely.

Has the art department shown any initial sketch designs for Dora Fett yet?

No, not yet.

IT HAS BEEN MENTIONED IN SEVERAL PLACES THAT YOU HAD DONE AN INTERVIEW IN ITALY AND SAID YOU WERE GOING TO BE SHOOTING SOME OF EPISODE III AND EPISODE IV AROUND A VILLAGE OR AN ISLAND. IS THERE ANY TRUTH TO THAT?

That's nonsense! We had a screening in Caserta and I did a small press conference there. I was asked the question, "Are you planning to shoot in Italy?" And I said, "Absolutely. We are definitely returning to Caserta and there may be a few other locations in Italy, but we don't know yet because we haven't done all the location scouting." The next day, three

newspapers said I was shooting around Mount Vesuvius and on a remote island and on and on! It was ridiculous! It is so extraordinary how these rumors get spread.

When were you asked set construction at the studios in Australia?

We'll start about March.

Have you heard word about Episode I's final song, "The Sack Begins?"

I think it's cool. I loved it. It was a lot of fun.

Why did you decide to do the charity screening of Episode I in December?

All the charity screenings we did originally were an unqualified success, and the amount of money they raised was unbelievable. Everyone thought it would be a nice Christmas gift. All the proceeds from this special release went to charity.

Do you plan to do another Indy film in a few years?

Yes, down the line. George wants to finish the Star Wars films and then he'll sit back and say, "Yeah, I want to do Indy or this or that." The whole impetus for doing another Indy film was

*that George came up with this brilliant idea, as he does so well. You know, *The Last Crusade* was designed to be the last film but this idea came to George and he loved it so much that he began thinking seriously about doing another Indiana Jones film.*

Any of your films that you've done, which one is your favorite?

*I love *Raiders of the Lost Ark*. I also love the way George came up with the story idea for *The Last Crusade*. I thought it was a wonderful idea introducing Indy's father and the way it was cast with Sean Connery. But *Raiders* is still my favorite.*

Since, in December, you've been literally all over the world in the last few months for the various premieres of Episode I, what has been the world's reaction to the new film?

It has been so extraordinary! The fervor for the film's release has been, in some cases, even stronger in some of the foreign countries than here. It has been lovingly embraced all over the world and people have reacted to it in such a positive way. ♦



WINTER 2000

STAR NEWS

FROM THE WORLD OF LUCASFILM

by Scott Chernoff



USC AT 70

» Lucas and Friends Celebrate USC Film School's Anniversary

LOS ANGELES—It was a celebration of cinema when George Lucas and other alumni gathered to honor the 70th anniversary of the University of Southern California's School of Cinema-Television last fall, reminiscing about old times and even unspooling their early student films for a packed audience at the Academy of Motion Picture Arts and Sciences in Beverly Hills.

In addition to a glimpse of Lucas' 1966 USC film *Elephant Labyrinth: THX 1138 4EB* (which inspired his feature-length 1970 debut *THX 1138*), audience members were treated to the early work of Skywalker Sound director of creative operations Gary Rydstrom, and *THX* and *American Graffiti* sound designer (and

English Patient editor) Walter Murch, as well as successful USC alumni Robert Zemeckis (*Forrest Gump*), John Millius (writer of *Apocalypse Now*, which Lucas executive produced), John Carpenter (*Escape from New York*), and many more.

Besides Lucas, the distinguished alumni in the house included *Empire Strikes Back* director Irvin Kershner, Oscar-winning *Star Wars* special effects artist Richard Edlund, former 20th Century Fox chairman Alan Ladd, Jr. (the studio executive who "green-lighted" the original *Star Wars*), special effects pioneer Ray Harryhausen (*Jason and the Argonauts*), *American Beauty* cinematographer Conrad Hall, Ed Wood and *Man on the Moon* writ-

ers Scott Alexander & Larry Karaszewski, and then-Fox 2000 president Laura Ziskin. Surveying the star-studded stage, host Tim Allen told the audience, "If you've got scripts, throw them up here."

Allen's co-host was current Fox CEO (and USC Film School alumnus) Bill Mechanic, who, introducing Lucas, quipped, "We all know what George Lucas did after college: he kept Fox alive."

Lucas shared the stage with Edlund and former roommate (and future *Grease* director) Randal Kleiser, who recalled of Lucas, "He'd always be upstairs drawing pictures of star troopers." Edlund remembered how Lucas made the most of the university's then-access to military personnel, saying, "I remember how George

got financing for [THX]—he talked all the Navy guys into using their cameras."

Said Lucas, "Even then, they wouldn't let you make movies—you just had to do it." The audience, comprised largely of current USC Film School students, cheered. Lucas—who revealed



George Lucas and host Tim Allen.

that he originally enrolled at USC to study photography—added that he got free film by serving as a teacher's assistant in a class that taught students how to shoot combat footage.

These days, conditions are strikingly different at USC Film School since the days described by Lucas and Edlund, when film students lived and studied in former army barracks. Thanks to donations by successful alumni and other filmmakers, including Lucas, Zemeckis, and Steven Spielberg, the university now boasts state-of-the-art equipment and facilities. The same week of the anniversary celebration, Lucas added another \$500,000 donation to the school's new Center for Digital Arts, the same facility to which he had previously donated \$1.5 million last summer (*Star Wars Insider* #44).

"We are committed to the future of digital technology and the creative freedom it brings," Lucas said. "The digital arts empower storytelling as never

before, giving directors unprecedented range and versatility." ♦

Episode I on Video This Spring

"WESA GOEN HOME!" Lucasfilm and Fox Home Video will bring *Star Wars: Episode I - The Phantom Menace* to home video sometime this spring. Expect THX Digitally Mastered VHS tapes of 1999's biggest hit to make their way to stores, available in standard and widescreen formats. We'll have all the details about the video in the next issue of the *Insider*.

While a definite date in spring had not been announced at press time, Lucasfilm confirmed that the anticipated home video release will take place nearly a year after *Episode I* debuted in movie theaters across North America. Finally, fans will have the chance to freeze-frame on the Podrace crowd, take in the expansive vistas of Naboo for more than a few seconds, or simply watch the first episode of the *Star Wars* saga over and over and over. At least, that's what we at the *Insider* plan to do! ♦

Return of the Jedi

» *Episode I's* Holiday Re-Release a Gift to Charity

MOVIEGOERS AND STAR WARS fans received an unexpected treat this holiday season, when *Episode I* returned to theaters for a limited one-week engagement on December 3, 1999.

But in the spirit of the holidays, the encore release was not just a gift to fans: all proceeds from the holiday release were contributed to 174 local charities selected by theatre owners in the 350 North American cities where the movie played. The event marked the first time in history that 100 percent of revenues generated from the exhibition of a film in movie theaters across the U.S. and Canada was contributed to charitable causes.

The unprecedented project

arose from the successful charity screenings that preceded the opening of *Episode I* in May, which raised \$5.3 million for children's charities (*Star Wars Insider* #44 and #45). This time around, Lucasfilm and Fox made prints of the movie available for one week to theater owners across the U.S. who wanted to raise money for local charities.

"We are excited to see this grow from an idea to a reality that will benefit so many in need," said Lucasfilm president Gordon Radley, who noted that the project also had "the enthusiastic backing" of distributor 20th Century Fox, as well as Hasbro Inc. and LEGO Systems Inc., which helped advertise the release, and local newspapers, which provided movie listings.

For fortunate fans, the project enabled us to do good while also doing what we love best: seeing *Star Wars* on the big screen. As Shmi told Anakin, "the biggest problem in the universe is that no one helps each other," then the limited engagements were just one more small way to bring balance to the Force. ♦

Box-Office Update:

» *Phantom Mania Menaces the World*

STAR WARS: EPISODE I - The Phantom Menace secured its place as the #1 worldwide box office grosser of 1999 this fall, as the movie thrilled audiences all over

BRIDGING A GAP IN THE *STAR WARS* TIMELINE

» Del Rey's *Rogue Planet* to Bridge Gap between Episodes I and II

NEW YORK CITY—With roughly 10 unexplored years of the *Star Wars* timeline between *Episodes I* and *II*, a new novel to be released by Del Rey this spring promises to help tide over hungry fans by

bridging the gap between *The Phantom Menace* and the upcoming *Star Wars* film, which won't be released until 2002.

Rogue Planet will chronicle the continuing adventures of young Obi-Wan Kenobi and his first apprentice, Anakin Skywalker, picking up after the events of *Episode I* and leading up to *Episode II*. Author Greg Bear (*Darwin's Radio*) is a two-time winner of the prestigious Hugo

Award for his science fiction—and a first-time *Star Wars* author. *Rogue Planet* is scheduled for release in May, 2000; keep watching the *Insider* for more details of this promising project. ♦

the world—earning even more money at the box office overseas than it did here at home to become the #3 worldwide grosser of all time, after *Titanic* and *Jurassic Park*.

While in our last issue (*Insider* #46), we focused on *Episode I's* North American box office take

(which at presstime stood at a whopping \$429 million after staying in the U.S. Top 20 for more than 21 weeks and becoming the #3 domestic grosser of all time), this time around the *Insider* looks at *Menace's* international gross—

CONTINUED ON NEXT PAGE

ALL-TIME

WORLDWIDE BOX OFFICE CHAMPS

1. <i>Titanic</i> (1997)	\$1.8 billion
2. <i>Jurassic Park</i> (1993)	\$919.7 million
3. <i>STAR WARS: EPISODE I - THE PHANTOM MENACE</i> (1999)	\$769.0 MILLION*
4. <i>Independence Day</i> (1996)	\$810.4 million
5. <i>STAR WARS: EPISODE IV - A NEW HOPE</i> (1977)	\$750.0 MILLION
6. <i>The Lion King</i> (1994)	\$766.7 million
7. <i>E.T.</i> (1982)	\$704.8 million
8. <i>Forrest Gump</i> (1994)	\$679.4 million
9. <i>The Lost World: Jurassic Park 2</i> (1997)	\$614.3 million
10. <i>Men in Black</i> (1997)	\$588.2 million
11. <i>STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK</i> (1980)	\$533.8 MILLION
12. <i>STAR WARS: EPISODE VI - RETURN OF THE JEDI</i> (1983)	\$470.2 MILLION

*STILL COUNTING AT PRESSTIME SOURCE: INTERTIKHOTEL DATABASE

MAGIC OF MYTH GOES WEST

» Star Wars Smithsonian Exhibit in San Diego

SAN DIEGO—West Coast Star Wars fans finally got their chance to experience *Star Wars: The Magic of Myth*, when the acclaimed museum exhibition that went on tour after a long and successful run at Washington, D.C.'s Smithsonian Institution (*Star Wars Insider* #35) made its West Coast debut last fall at the San Diego Museum of Art in Southern California.

Lucasfilm president Gordon Radley and licensing chief Howard Roffman flew in for the opening, as did two of the artists whose work was on display—model maker Lorne Peterson, who worked on all four *Star Wars* movies, and Episode I design director Doug Chiang. Chiang's contributions come at the display's end, in a special *Phantom Menace* annex to the original exhibit, which focused on the classic trilogy and its thematic relations to timeless myths and legends through the display of models, props, costumes, concept art, and storyboards.

Chiang told the *Insider* that seeing his concept art added to walls that also display the work of original *Star Wars* concept artist Ralph McQuarrie was a powerful experience. "It was very rewarding to come in here and see the artwork displayed near Ralph's work, because Ralph was The Man for me," Chiang said. "I started painting because of Ralph. To see my artwork displayed next to his was such an honor."

Peterson, too, seemed a little awestruck that the models he'd built over 20 years ago were now on display in a museum. "It's pretty amazing," he said, standing near a production model of the Millennium Falcon he'd helped build. "We certainly didn't expect it when we were making it—that it would go on to the Smithsonian. It's very fortunate we made things so they would last!"

Besides the Falcon, the exhibit was host to an eye-popping array of other *Star Wars* stuff,

from Lando Calrissian's cape to a full-size wampa. The costumes of Boba Fett, Admiral Ackbar, Chewbacca, Darth Vader, Artoo & Threepio, Jabba the Hutt, and members of his palace band were all there, as were models of a tauntaun, a TIE fighter, a probe droid, and an X-wing, plus Leia's bikini and the interior of Vader's helmet.

Patrons were also given the opportunity to experience an awesome audio tour narrated by trilogy star James Earl Jones. Additionally,

the San Diego Museum of Art hosted lectures by Peterson, Chiang, author and *Insider* contributor David West Reynolds, and Lucasfilm director of content management (and *Insider* columnist) Stephen Sansweet.

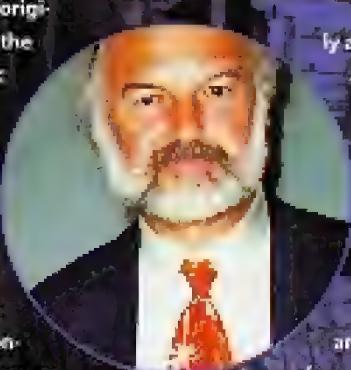
While *The Magic of Myth* is clearly a treasure trove for *Star Wars* fans as well as a thought-provoking journey through classic myths and storytelling, Doug Chiang said he also hoped the exhibit would have the same effect on others that the art of *Star Wars* initially had on him. "I'm hoping it inspires other aspiring artists, because it definitely did it for me," he said, adding that the exhibit made him even more enthusiastic about his work. "In many ways, I'm more inspired seeing so much of Ralph McQuarrie's work again," he said. "So I'm ready to go!"

Soon, Chiang really was ready to go—catching a flight back to Northern California to take his inspiration back to work with him on Episode II. "We've been going fast and furious," he told the *Insider*. "It's going to be very good—George is pulling out a lot of surprises again."

Star Wars: The Magic of Myth runs at the San Diego Museum of Art through January 2, 2000. The exhibit next moves on to the Minneapolis Institute of Arts, where it runs from February 27 to June 4, 2000. For the tour's full schedule, see *Star Wars Insider* #46. ☐



DOUG CHIANG



LORNE PETERSON

FROM PREVIOUS PAGE

which stood at a jaw-dropping \$486 million and counting, giving Episode I a worldwide box office total of \$915 million at press time.

Of that total, over \$100 million came from Japan alone, and European audiences added a collective \$200 million-plus. Episode I toppled records nearly everywhere it played, including the biggest opening day in French history (\$25 million for the day), Belgium's biggest opening Wednesday ever (leading to a \$1.07 million opening weekend), and an entry into Egypt (\$50,127 at five theaters) that trade paper *Daily Variety* termed "explosive." Episode I's last opening was a successful limited engagement in China.

What all these numbers mean, essentially, is that as the *Insider* went to press, Episode I was #3 when domestic and foreign totals are combined for a worldwide take (see chart, page 13)—further proof that the *Star Wars* saga is just as beloved all over the world as it is here at home. ☐

ILM at DGA in NYC

» Visual Effects Revealed in the Big Apple

NEW YORK CITY—The secrets behind the visual effects of Episode I were revealed in New York last fall when Industrial Light & Magic sent two of its top effects artists to explain the making of *The Phantom Menace* to an audience of directors, filmmakers, and *Star Wars* fans. *"Star Wars: Episode I—The Visual Effects"* was sponsored by the American Museum of the Moving Image and held at the Directors Guild of America.

The packed audience of several hundred was dazzled as visual effects supervisor Dennis Muren and animation director Rob Coleman screened rarely-seen ILM footage of in-progress effects work. It would be hard to say what was the highlight of the day: Muren taking audiences step-by-step through the evolution of Episode I's final battle on Naboo.



ILM's Dennis Muren oversaw the effects in the epic battle between the Gungans and battle droids.

or Coleman showing Brian Blessed vigorously shaking his face and jaws just like Boss Nass.

Muren made it clear that even though more than 2,000 effects shots were needed and over 700 effects crewmembers worked on "the show," all were working within the vision of director George Lucas.

"It starts there with something on paper and in the director's mind," Muren said. "A lot of people think, 'Oh, you guys at ILM, it must be wonderful to work there. You just sit there and all day long you just think up these ideas.' It's not like that at all. I guess that would be called doing art for yourself; we're doing it for a purpose and with a

focus. It has to fit into the movie, or else it's just going to stand out and look really different."

Animation director Coleman showed the audience footage of Blessed in various stages of digital transformation. "With Brian Blessed, an animator's close-up footage of a visual character talking on the screen [is needed]," he said. "I always make sure we have film or video footage of the actual voice talent delivering a line. It's so valuable to have because you can see the expressions, you can see the words as they go through it, you can go through it frame-by-frame and look at mouth shapes, eye lines, all things that you need to bring the character alive. I can't

stress enough how much reference comes into play when we are animating."

Muren oversaw more than 350 shots, and as one of the handful of ILM staffers who has been on board since 1975, he picked two of the most memorable sequences to tackle—both underwater and on the ground at Naboo. The battle between Gungans and battle droids was Muren's chance to do some "John Ford shots, very heroic," he said. He placed the camera angle low and composed the shot to portray General Greed and his army heroically.

Muren spoke for visual effects supervisor Scott Squires, who oversaw more than 600

effects shots. He showed video of the Thed palace: a four-foot high model built outdoors at ILM. Remember the beautiful waterfalls cascading down the cliffs around the palace? Those were created using salt, photographed cascading down onto a stage from a height of 15 feet.

Coleman also spoke for visual effects supervisor John Knoll, who oversaw the bulk of the effects work, including the riveting Podrace sequence. "It's crazy the stuff we get into," he said, and then screened an eye-popping example of video reference. Just as Lucas used real dogfight footage from World War II to show ILM how he wanted the space battles to appear in Episode IV, he gave ILM videotapes of race car smash-ups and fireball drag racer crashes for inspiration for the Podrace in Episode I.

"We all work for the director," Muren said, "which is the way it should be and will be. It's a collaborative effort, but there is someone in charge. There is a singular vision."

—KEVIN FITZPATRICK

SEE STAR NEWS ON NEXT PAGE

STAR WARS

LUCAS IN LOVE

» "George Lucas in Love" Scores Laughs—and Industry Deal



LOS ANGELES—The filmmakers behind *George Lucas in Love*—the hilarious short film parody/tribute to Lucas and the birth of *Star Wars*—has garnered a deal to direct a feature film for Steven Spielberg's DreamWorks SKG studio. Joe Nussbaum, a former show business personal assistant, will direct an as-yet-untitled romantic comedy for Lucas' friend and collaborator. The deal is a direct result of Nussbaum's inventive film making the rounds of Hollywood offices and Web sites this summer.

Using the framework of Oscar winner *Shakespeare in Love* (which hypothesizes about how a struggling Bard came up with the ideas for *Romeo and Juliet*), *George Lucas in Love* tells the fictional story of struggling filmmaker Lucas in the 1970s and the coincidences—like a female film student with Leia-like buns in her hair and a film professor who speaks suspiciously like Yoda—that inspire him as he writes the movie that will be *Star Wars* (which, according to the comedy, was originally titled *Space Wheat*). The role of Lucas was played by Martin Hynes, who not only bears an uncanny resemblance to a young Lucas but like him is also a graduate of USC Film School, as are Nussbaum and producer Joseph Levy.

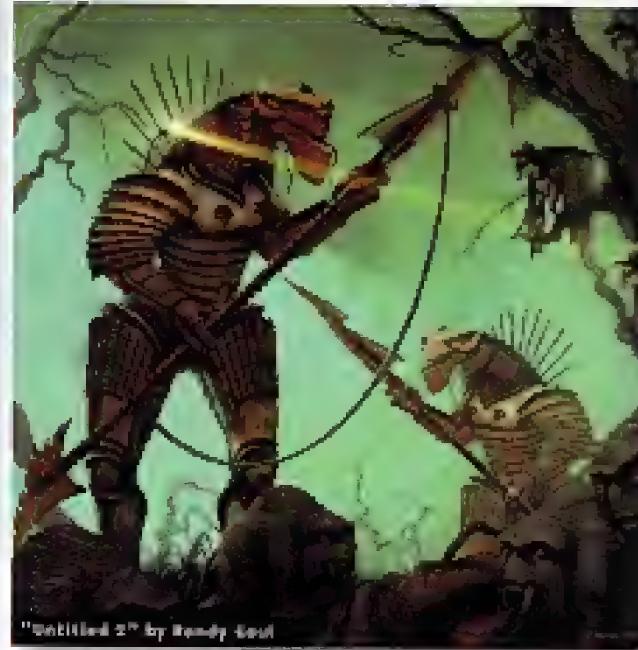
Released to the Toronto Film Festival (and later the Mill Valley Film Festival) and the Internet (where it can now be seen, or ordered on VHS and DVD, at www.mediatropic.com), *George Lucas in Love* quickly took its place alongside Kevin Rubio's *Treeps* and Ernie Fosselius' classic *Hardware Wars* (*Star Wars Insider* #35) as one of the great *Star Wars* parody films out there. The filmmakers sent a copy of the film and its poster to George Lucas, who liked what he saw and sent a letter of thanks in reply. ♦



"The Last Resort" (graphic for CD-ROM game) by Neil Lin Song

THEY PUT THE "ART" IN "DARTH"

MARIN COUNTY—The non-*Star Wars* art of the artists of Industrial Light & Magic and Skywalker Sound were on display in Northern California in a special show titled "Dual Visions" that ran at San Rafael's Underground Gallery from October 13 to November 5, 1999. The exhibit offered a rare chance for fans to see what ILM artists created in their personal time, as well as lectures by art department staffer Alex Laurent, computer-graphics artist Susan Goldsmith, and modelmaker Charlie Bailey. The images above are just two of the stunning works from the exhibit. ♦



"Untitled 2" by Randy Sod

STAR SIGHTINGS

» What are your fave *Star Wars* celebrities up to?

Perfect casting: **BILLY DEE WILLIAMS** (Lando Calrissian) appears in *Ladies' Man*, yet another big-screen version of a *Saturday Night Live* sketch, this one starring eternal *SNL* castmember Tim Meadows. ... **Billy Dee** will also appear in the independent drama feature *The Visit*, and he is the co-author with Rob MacGregor (*Indiana Jones and the Genesis Deluge*) of the suspense novel *Psi/Net* from Tor Publishing. ... As if all that wasn't enough, **Billy Dee** will also star in a weekly series set in the world of trucking for The Nashville Network called, yes, *18 of Wheels of Justice*. Speaking of justice, Williams' co-star in the series will be convicted Watergate felon G. Gordon Liddy.

CARRIE FISHER (Princess Leia) returns to the big screen in Wes Craven's *Scream 3*. She was also the guest on the premiere episode of the Lifetime network's *Ruby*.

MARK HAMILL (Luke Skywalker) is the host of the CNBC special *com*. ... **JAMES EARL RYAN** (the voice of Darth Vader) stars with action hero Michael Biehn (*The Terminator*, *Aliens*) in

the CD-ROM adventure game *Command & Conquer: Tiberian Sun* ...

The always-busy **SAMUEL L. JACKSON** (Mace Windu) will re-team with his *Pulp Fiction* and *Die Hard with a Vengeance* co-star Bruce Willis in *Unbreakable*, the new supernatural thriller from filmmaker M. Night Shyamalan, creator of Willis' blockbuster *The Sixth Sense*. ... In addition, Jackson will star in and produce the action-comedy *The 57th State*. ... Also trying his hand at producing is **LIAM NEESON** (Qui-Gon Jinn), who will produce and develop—but not act in—a six-hour miniseries for HBO based on Leon Uris' 1977 bestselling novel *Trinity*, about the birth of the Irish Republican Army.

TERENCE STAMP (Chancellor Valorum), who has visited both Coruscant and Krypton onscreen, will next journey to Mars, starring with Willow's Val Kilmer and Carrie-Anne Moss (*of the Matrix*) in *Red Planet*. ... **HUGH QUARSHIE** (Captain Panaka) stars in *To Walk with Lions*, an ecological drama directed by Carl Schultz, who directed several adventures

of Young Indiana Jones ...

Star Wars composer **JOHN WILLIAMS** wrote the score and President Clinton did the narration for a 17-minute film directed by Steven Spielberg to commemorate the transition to the new millennium and look back at the last 100 years of U.S. history. ... Episode I stunt coordinator **MICK GILLARD** choreographs the action for director John Singleton's *Shaft* remake, starring Sam Jackson. ... *Star Wars* poster artist **DREW STRUZAN** is the artist behind a new series of collector stamps honoring six of the movies' great early composers. ...

Congratulations to *Star Wars* creator **GEORGE LUCAS**, who won Germany's DigiGlobe Award, which "rewards information technology pioneers whose breakthroughs represent concrete progress for humankind in everyday life." ... And kudos are also due to **JANE LLOYD** (Anakin Skywalker) and **NATALIE PORTMAN** (Queen Amidala), who were nominated for *The Hollywood Reporter's* YoungStar Awards in the categories of outstanding performance in a drama film by a young actor and young actress, respectively, for their work in Episode I. ♦

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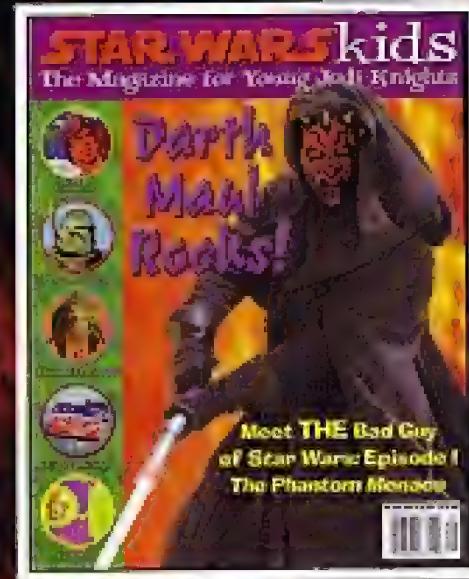
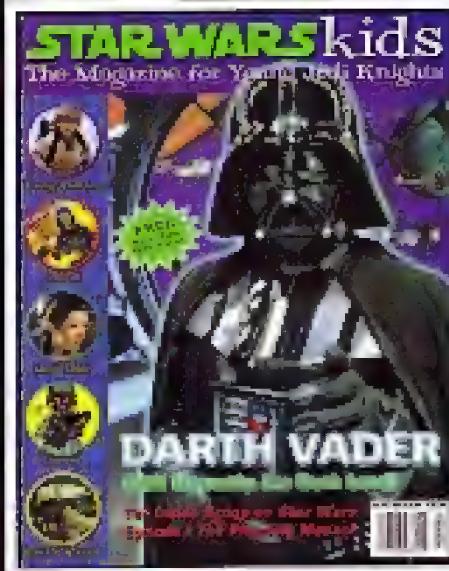
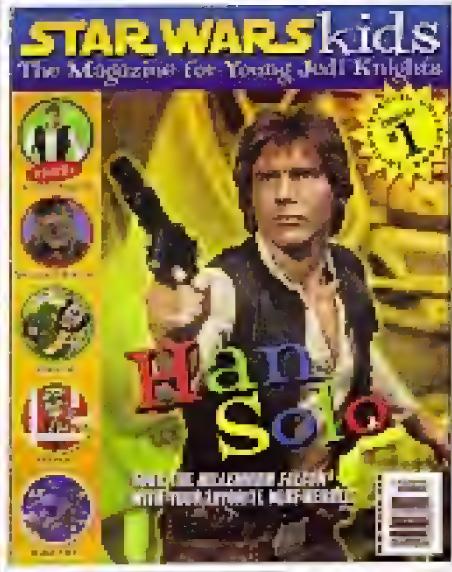
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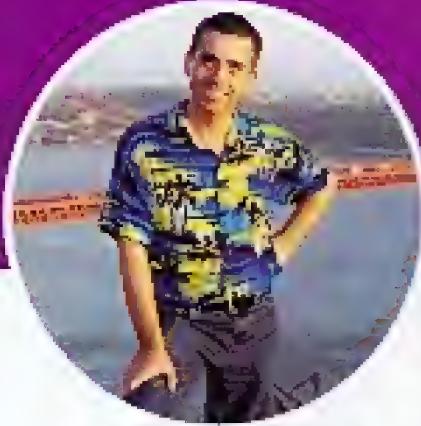
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MIKE QUINN COMFORTABLY NUMB

by Scott Chernoff



For a creature who came from the forbiddingly dark and violently volcanic homeworld of Sullust, Nien Numb sure seems like a happy-go-lucky guy. Never short with a smile and given to staccato bursts of giddy laughter, the be-jowled Sullustan with the baleful, black eyes—who looked like he was having a ball while serving heroically as Lando's co-pilot of the *Millennium Falcon* in *Return of the Jedi*—may just be the jolliest character in the Star Wars universe.

Sure, the imprint for that jovial attitude came from the character's inspired and skillful sculpt by Dave Carson, but the spark that enlivened Nien Numb came from a self-taught young puppeteer named Mike Quinn, a then-17-year-old *Star Wars* fan from North London who was about as enthusiastic about his job as his character was about destroying the Death Star.

"I remember I used to be so excited to come to work every day," Quinn told *the Insider*. "I would actually get up really early in the morning, thinking, 'I've got to get to work.' There was a little studio café across the road that opened at 6:30 in the morning, and often I'd be there with [Jabba puppeteer] Mike Edmonds and [Jeremy Bulloch, Boba Fett]. We'd have a nice catch-up and breakfast, and wait for the studio to wake up and get going."

What teenager wouldn't be thrilled? "I was often the first to arrive and the last to leave," he added. "I just loved it so much."

But amazingly, despite his tender age (he turned 18 on the set of *Jedi*), Quinn was already something of a show business veteran—and taking on Numb during his crucial cockpit scenes (the character was played by an actor in a suit and mask when standing), as well as a variety of other creatures in the epic conclusion to the *Star Wars* saga, wasn't even his first dream job come true.

An aspiring animator at age 13, Quinn's life changed when he saw his first episode of the *The Muppet Show*. "I became a big fan very quickly," he said. "I obsessed about these characters and wanted to know how they were operated. I started experimenting with puppet-

making, trying to figure out how to throw these characters up and what materials they used, practicing in front of mirrors."

After a couple years of experimentation, Quinn—now 35 and a character animator for Pixar (the folks behind *Toy Story*)—met a friend who worked at the London studio where *The Muppet Show* was shot, finagled his way in, and basically never left. "I used to visit them regularly," he said. "There was a bit of seating for a studio audience, but they didn't have an audi-

"I REMEMBER I USED TO BE SO EXCITED TO WORK EVERY DAY. I WOULD ACTUALLY GET UP REALLY EARLY IN THE MORNING, THINKING, 'I'VE GOT TO GET TO WORK.'"

ence, so I'd get the front seat and happily watch them all day."

He also showed the Muppet artists what he'd learned from watching them. "I'd bring bags of puppets that I'd made, and they gave me a lot of encouragement," he said. After finishing school early at 16, Quinn stormed the set of *The Great Muppet Caper*, armed with a job application and photos of his creations. "It happened to be [Muppet creator] Jim Henson's 44th birthday and people were giving him cards, so I gave him this envelope with a job application, and he thought it was a birthday card. He said, 'Oh thank you very much.'"

The next week, the teenager got the call to perform background characters in *Muppet Caper*, and almost immediately found himself working simultaneously on *The Dark Crystal*, the landmark fantasy film directed by Henson

with Frank Oz and produced by *Star Wars* and *Empire* producer Gary Kurtz, which was in pre-production at the time. While his biggest Muppet role had been Kermit's right hand, for Crystal Henson gave Quinn the role of the studious-leather-clad Slavemaster Skeksis.

"It was very exciting," Quinn said. "It was what would have been a lifelong ambition, but I was 16 at the time."

He wouldn't have to wait long for his next achievement, either. *Dark Crystal* was shooting at London's Elstree Studios, where the *Return of the Jedi* production offices were already set up and co-producer Robert Watts was interviewing puppeteers. "He said, 'We heard good things about you—would you be interested?' I was just like, 'Yeah!'—I was a big, big fan of the other two."

But as simple as getting the job seemed,

Quinn brought dedication, skill, and boundless energy to the project—and as comfortably as Quinn slid into *Star Wars*, he was plenty uncomfortable when he was playing Numb. Indeed, while to viewers it seems that Nien Numb takes Chewie's seat in the Falcon with grace and confidence, Quinn was performing the heavy puppet while crammed down on the cockpit set's floor, which, to simulate the Falcon's triumphant run at the Death Star, was rocking unsteadily.

"They cut the base of the seat out and I just about fit inside, laying totally flat on my back," he recalled. "I had a little tiny black-and-white TV monitor so I could see, and stagehands were rocking the whole thing around for three-quarters of a day, getting all the various shots. I came out of that thing completely motion sick, because all I could see was the monitor."

Of course, he had only himself to blame



"HE HAS A VERY LIKEABLE LOOK WITH THOSE BIG, BLACK EYES AND BIG STUCK-OUT EARS—HE KIND OF REMINDED ME A LITTLE BIT OF DOPEY FROM SNOW WHITE."

for his situation—Nien Nunb wasn't even a puppet until Quinn crossed his path. An actor had already been filmed wearing the mask in the background of the briefing and celebration scenes when Quinn, hanging out in the creature department, noticed the Nien mask and picked it up.

"[Creature designer] Phil Tippett told me, 'Oh, they've just given this guy dialogue,'" Quinn said. "He didn't have to speak originally—he was just going to sit there. Phil said, 'We're going to have to put in some sort of breathing apparatus to hide his mouth.' But I put my hand inside and noticed you could kind of flex the mouth and hand-operate it. I could even wiggle his nose. So I said, 'You know, if you fill out this head and fit out the mouth inside, you can work him as a puppet.'"

Quinn turned Nunb into a hand puppet, adding cable-operated flapping ears and eye lids (operated by Simon Williamson) and giving the character a fuller range of expression than the mask could have accomplished. Still, he modestly gives most credit to the creature's design. "I think he was appealing anyway," Quinn said. "He has a very likeable look with those big, black eyes and big stuck-out ears—he kind of reminded me a little bit of Dopey from Snow White."

The look of the character and the context of his script pages was pretty much all Quinn

had to go on when it came to determining Nien Nunb's personality. "I had no idea who this guy was—there was no character history," he said. "I've read things in books since that tell me what planet he was from and what species he is, but at the time he was just Nien Nunb and that's it." The character's name, Quinn recalled, came from being number nine on a creature list.

Not only did the character come with no

explanation, Quinn also had the daunting task of lip-synching the character to dialogue (created by sound superstar Ben Burtt) that was yet to be added. "Most of the script just said 'Nien Nunb speaks'—it didn't have any specific dialogue for him," Quinn recalled. "But it was pretty obvious the kinds of things he was saying by Lando's responses, so I just penciled in and went up to George, who directed that sequence, and said, 'Hey, can I say this stuff?' He looked at it and said, 'Yeah, that'll be fine.' He's very easy-going—no problem."

Quinn says his debonair co-star was also easy-going. "I channeled a bit with Billy Dee



TOY STORY 2: A smiling Mike Quinn reunites with Nien Nunb by the Golden Gate Bridge, on the concluding sulfurous auditions for a part in the animator's next Pixar production.



"I'M EXCITED ABOUT NEW CHARACTERS THAT HAVEN'T BEEN BORN YET, NEW LOOKS, NEW STORIES TO TELL. I THINK THINGS ARE JUST STARTING TO GET EXCITING NOW."

Williams in between shots," he recalled. "I don't think he quite knew what to make of this thing next to him. But he was a good sport and didn't seem to mind. Once he got used to the idea, I think he totally believed it."

In addition to the heroic Sullustan, Quinn also assisted with a number of Jedi puppet characters, including Admiral Ackbar, Sy Snootles, Ree-Yees, assorted Ewok babies, and Jabba the Hutt. "I remember helping out inside Jabba, doing the odd ear and eye bulges, when he was being strangled in the barge," he recalled. "and Jabba's poor old fiberglass was beginning to crack in his back. I was thinking, 'Jabba really is going to die—and we're all gonna die with him!'"

Quinn was also Frank Oz's lead assistant for Yoda on *Jedi*, meaning that he operated the Jedi Master's right hand while Oz performed the character's voice, head, body, and left hand. "We started out looking at Empire several times over, and Frank was criticizing his performance, saying, 'I just want to get it better this time,'" Quinn said. "So we rehearsed, climbing around the floor in the dressing room."

Quinn added, "I remember hearing conversations about the Jedi Council even back then—only I think at that point it was going to be all Yoda-type characters."

While *Return of the Jedi* may have seemed like a career capper to you or me, Quinn was only 18 when production finished, and has since gone on to a particularly fruitful career. He was a member of the groundbreaking effects team for the breakthrough blockbuster Who

Framed of Roger Rabbit, performed on the pilot for the classic British political puppet satire *Spitting Image*, and even performed the animatronic lip-synch for the unique character of the boil on Richard E. Grant's neck in the 1989 cult classic *How to Get Ahead in Advertising*.

That same year, he also set up a puppets and animatronics company with fellow Jedi puppeteer David Barclay called Ultimate Animates, for which he produced and performed in the British children's series *The Great Bong*. In addition, Quinn built and performed the British puppet version of Dennis the Menace, as well as Thing, a puppet that had his own cable talk show on England's Children's Channel. He also worked on a number of Henson projects, including the feature films *Muppet Treasure Island* and *The Muppet Christmas Carol*, and TV's *The Storyteller* and foreign versions of *Fraggle Rock*.

In fact, it was a film by both Jim Henson and George Lucas—1986's *Labyrinth*—that proved perhaps most important to Quinn's destiny, because it was while working on that Lucasfilm project that he got to know a woman he first observed when she was a puppeteer on *The Muppet Show* and he was a young fan watching offstage. Karen Prell, best known as the woman behind *Fraggle Rock*'s perkiest Fraggie, Red, had met Quinn briefly before, but they had never worked together, and they began to fall in love while filming *Labyrinth*. "Dorgoblin characters started flirting with each other," Quinn recalled of the unique courtship. The performers are now happily married.

More than a decade later, in spring 1997, Quinn and Prell packed up for California to begin second careers at Pixar, where they both worked as character animators on *A Bug's Life* and the recent *Toy Story 2*. For the *Toy Story* sequel, Quinn even got to use some of his puppetry knowledge to animate a flashback sequence of Woody's 1950s stint as the marionette host of a children's television show. "There I was, operating CG puppets and trying to get the look of an old '50s TV puppet," he chuckled.

In fact, Quinn sees his move to Pixar (which began life as a unit of Lucasfilm and has done some of the THX trailers) as a natural step from puppetry. "It's another way of bringing something to life," he said. "I do see this as an expansion of puppetry. The process is more like making puppets, because it's a lot slower and more considered. You can get into the finer details and tweak them down to every little joint in the finger if you want."

His newest craft enabled Quinn to look at the latest *Star Wars* episode, *The Phantom Menace*, in a whole new light. "Toy Story and *Bug's Life* have a distinctive, semi-cartoony look to them, whereas in *Star Wars*, you have to be a lot more realistic, and realism is always the hardest thing to do," he said. "Making the physics look right, the gravity of the things that hang off the clothes, can be a nightmare for animators, and ILM is doing a lot of good simulation. Plus, they're able to come up with really unusual designs, like some of the characters in the Podrace. That one shot of Yoda walking around, that was very nice. Yoda's like an old friend, and it was good to see the old friends again. You know, I certainly miss those days, definitely."

But don't think that Mike Quinn, the kid who destroyed the Death Star at 17, is spending much time getting nostalgic over past glories. He's gearing up for his next Pixar project, *Monsters, Inc.*, and looking forward to more groundbreaking projects in the future.

"There's a long way to go still," Quinn enthused. "I'm excited about new characters that haven't been born yet, new looks, new stories to tell, I think things are just starting to get exciting now."

Who's next?

Got a favorite *Star Wars* supporting actor you've never seen interviewed? E-mail your suggestions to Scott Chermoff in the *Star Wars Universe*: swuniverse@ew.com. All e-mails are read, but due to time constraints, individual responses are unfortunately not possible. This is not the address for ticket requests or *Star Wars* casting. I will not endorse a course of action that will lead us to war.

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women of the FORCE

Natalie Portman and Pernilla August look to the future

BY KEVIN FITZPATRICK

THE WOMEN IN ANAKIN SKYWALKER'S LIFE sat down for press interviews recently at New York's Hyatt Regency Hotel, sharing with the *Insider* their reflections on Episode I and their thoughts on Episode II. Since *Star Wars*, Natalie Portman has filmed roles as other strong-willed young women in the acclaimed motion picture *Anywhere but Here* and the upcoming *Where the Heart Is*, and Pernilla August starred in the NBC telefilm *Jesus and Mary*, portraying another wise woman with an extraordinary child. But on this day, the actresses were focused on *The Phantom Menace*.

Natalie Portman

"THE QUEEN IS READY"

The young star enters the room, and the small group waiting takes a deep breath. Some stand up—you rise when royalty enters the room, right? But in reality, this is not the Queen of Naboo; rather, this is an 18-year-old actress and college freshman from Long Island, New York. Natalie Portman, in casual clothes and wearing a touch of glitter makeup on her delicate cheekbones, slides into a chair and smiles warmly. "The Queen's ready," she says.

HOW DO WE KNOW WE ARE SPEAKING TO NATALIE AND NOT PADMÉ?

[Laughs] It's me.

SOME PEOPLE SEEM TO THINK AMIDALA AND PADMÉ ARE CLONES OF EACH OTHER.

No, no, no—it's the same person—it's the Queen in disguise!

WAS THERE ANY THOUGHT GIVEN TO HAVING YOU PLAY BOTH PARTS? IT COULD HAVE BEEN DONE DIGITALLY.

A lot of people just assume they did, because this is such a big special effects movie. But I think George really wanted to do two people, so that on repeat viewing you could go back

and actually see where it is me and where it isn't me. Also, it's more believable—you actually knew that she's using a double. My mom, the first time she saw [Kiera Knightley, who played the Queen's decoy, Sabe] in all the makeup, thought it was me. She went up to her,

WAS AMIDALA'S ACCENT A PART OF HER MASK, ALONG WITH THE MAKE-UP AND HAIR?

Right. George wanted me to do something very different than myself. So he suggested the accent be in a deeper tone of voice. I worked with a dialect coach for about two days to make up a "nothing" accent that's kind of unidentifiable and all over the place—an accent that was somewhat reminiscent of the older actresses like Lauren Bacall and Katherine Hepburn, who had that kind of regal tone. You would ask, "Where are they from? Are they British? Are they American?"

I don't know if we've even decided yet which is her real voice. But I think it's just the character that she assumes when she's playing this part, because she really does have to prove to everyone that she's older.

CONTINUES ON PAGE 24

Pernilla August

"WHAT'S GOING TO HAPPEN TO MOMMY..."

Pernilla August is a genuinely warm woman with an engaging smile. Elegantly dressed in all-black casual clothes, she grips a bottle of water as she answers question after question. With a mild accent, the Swedish stage and screen veteran seems delighted to talk about the attention turned to an otherwise small film role.

LIAM NEESON SAID YOU AND HE WISHED THERE HAD BEEN SOME MORE ROMANCE BETWEEN YOUR CHARACTERS.

We do! [Laughs]

HOW'D YOU GET ALONG WITH HIM?

I loved working with him. He's wonderful, just wonderful. He's from Ireland and I'm from Sweden. He's worked a lot on the stage and I have done that too, and I just feel so relaxed with him. It's so hard to say what it is when you feel that with an actor. It's like music, or when you dance together, you know? It just felt like a wonderful dance with him, because he's there, he's got his eyes there, and you forget yourself.

DO YOU PERSONALLY WISH THERE HAD BEEN A KISSING SCENE BETWEEN YOU AND LIAM NEESON IN EPISODE II?

Actually, I suggested it to George one day. The goodbye scene. But it was more for fun.

AND WHAT DID HE SAY?

"No, I'm sorry, I don't think it's that kind of movie."

HAVE YOU BEEN SIGNED TO DO EPISODES II AND III?

No, I have no idea. I don't know what's going to happen to mommy. Honest, I have no idea what's going to happen.

HOW DOES IT FEEL TO KNOW THAT YOU'RE ALWAYS GOING TO BE IDENTIFIED WITH THIS ROLE—THAT YOU COULD BE 70 YEARS OLD AND STILL SIGNING AUTOGRAPHS FOR FANS?

I haven't thought about it, really. I don't know. It's been two years since we did the movie and right now I'm living in the countryside in Sweden with my kids, just building my house. I've been so, so far away from all this. I went to Denver to the Star Wars Celebration, and I started to understand just a tiny little bit what this is about.

IS THIS EXCITEMENT NOT THE SAME IN SWEDEN?

Not as much as here in the States. I figured it out the first time when I saw the trailer at the Fan Club

event in Denver. Only then did I start to figure out what all this is about, because in Sweden—haha—I didn't have a clue. I heard the people were waiting, sleeping in the queue, but wow! It's so big!

WHAT DID YOU THINK WHEN YOU WENT ON STAGE AT THE STAR WARS CELEBRATION FOR THE FIRST TIME AND SAW THOUSANDS OF FANS WAITING FOR YOU?

I was so nervous. It's amazing that people are so friendly and that they really want to just love you. It was so fantastic, a wonderful experience. And it was very good for me. I have never done these kinds of things, to meet so many people and also to answer questions and do the presentation. I was very, very nervous but I liked it—I was very, very happy doing it. And after three days there, I started to figure out a little bit what this is about.

WHAT DID YOU FIGURE OUT? WHAT DID YOU LEARN?

It's so big! It's so much! And it's so, wow!

WERE YOU A STAR WARS FAN BEFORE THIST?

No, I have to confess. I saw Star Wars just one month before I did the screen test. It was before I got the part. Because when it opened 20 years ago, I was in drama school, concentrating on theatre.

WAS YOUR FIRST STAR WARS EXPERIENCE IN A THEATER OR ON VIDEO?

I was invited to the opening of the Special Edition in Sweden. So I saw it with my daughter. And that was a happening! I will never forget it because when the film started and when Han came up on screen, people were standing and applauding. I had never seen that in a Swedish movie. Never in my life.

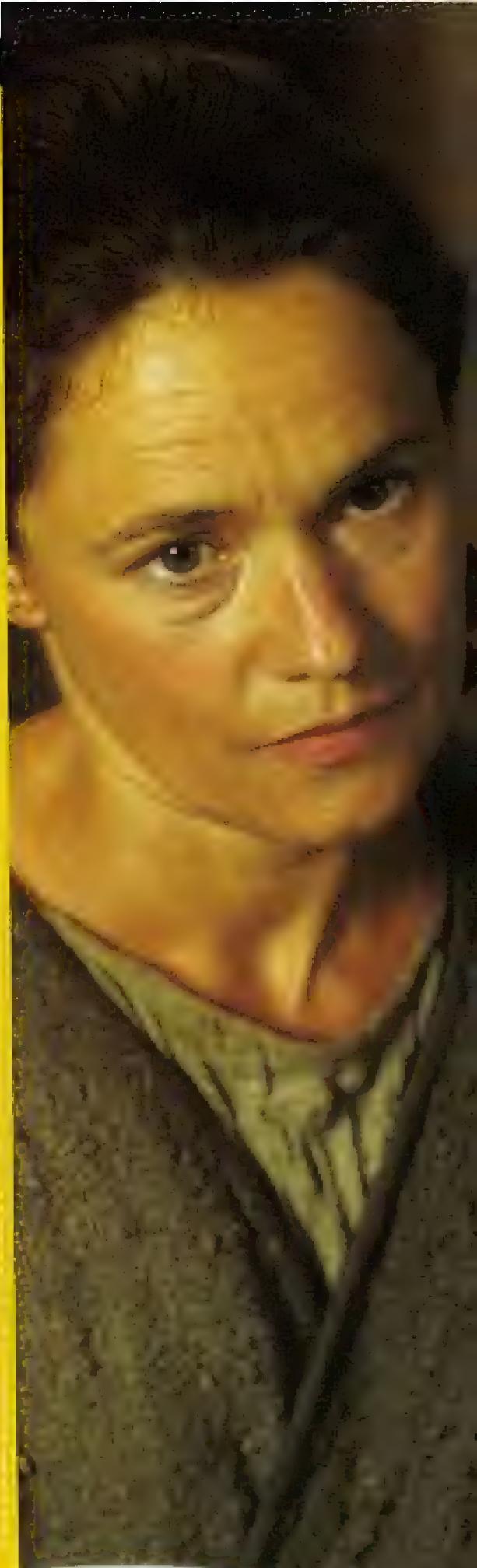
COMING FROM THE STAGE AND THE FILMS OF INGMAR BERGMAN, DID YOU HAVE ANY TREPIDATION ABOUT GETTING INVOLVED IN SUCH A LARGE ENTERPRISE AS STAR WARS?

No. It's a great challenge for me. Also to do a movie in another language. I like my scenes. I'm very happy that I have these scenes because I think they're beautiful and there is acting in them. There is a place for acting in Star Wars.

HOW DO YOU FEEL THE STAR WARS FILMS COMPARE WITH BERGMAN?

It is impossible to compare. But what I feel is similar is that they are building up an atmosphere in the crew and on the set that is very warm, which for me is so important. It's important for the crew that they

CONTINUES ON NEXT PAGE



CONTINUED FROM PAGE 22

feel safe, they are OK, everybody's fine and also for the actor because it's so much a collective work. I was very impressed that it was nothing of this star—how do you say?

STAR TRIP?

Yes. Nothing, nothing at all. So relaxed and so down to earth, and people so friendly, producers working, and George is so really down to earth. I always felt the same thing with Bergman, and it makes you feel very safe as an actor.

YOU'VE DONE SEVERAL MAJOR SWEDISH FILMS. WHEN YOU WALK DOWN THE STREET**IN STOCKHOLM, ARE YOU RECOGNIZED?**

It's so easy to live in Sweden in terms of what you're talking about. It's so different than America. In Sweden, they never stop you for an autograph. People are so shy in a way. It's quite relaxed.

DO YOU THINK THIS FILM WILL CHANGE YOUR LIFE?

No, I don't think so. I feel quite relaxed about it, and I live in the south of Sweden in the countryside with my kids. I still have my work in the theater and I really want to go back to the theater and do some plays. I think it's very important to have your roots, and the theater is so important

for me because it's where it all begins.

WHEN SHMI LETS YOUNG ANAKIN DEPART WITH QUI-GON, WOULD YOUR NATURAL INSTINCTS AS A MOTHER ALLOW YOU TO DO THAT?

Well, I tried to make it look not easy for her. But it was a decision that she had made. She decided to let him go, to be strong, and not show so much emotion. She is strong inside. My vision was that she tried to keep herself together, and the struggle is inside her.

WERE YOU THINKING OF THE CHOICES: IF HE STAYS HERE, HE'S A SLAVE ALL HIS

Natalie Portman

CONTINUED FROM PAGE 22**WHO DO YOU LIKE PLAYING BETTER? PADMÉ OR AMIDALA?**

It was more interesting playing Amidala because it was something completely different from anything I'd ever done, and probably completely different from any other role I'll ever get to play again. It's so rare to play a young leader, and it was really interesting to use movement and lack of expression as a way of expression. But I also liked Padmé because that was like the human side of the story, where you get to see the real part of her. Every time she smiles or she's being feisty, you're like, "Oh, thank God, she's happy and she's making friends with people."

IN INSIDER #44, YOU TALKED ABOUT YOUR LOVE OF FASHION. DID YOU ENJOY WEARING THE QUEEN'S ELABORATE COSTUMES?

I'm so lucky to have been able to wear them. I think they're some of the most beautiful—if not the most beautiful—costumes ever made for film. Trisha Biggar did an unbelievable job, and the people who made the original sketches did too. They did so much research into culture and other civilizations to come up with ideas, and obviously their own innovations. They spent so much time on the costumes, from the people who made the fabrics to people who put it together, and then finally the people who had to actually put it on me. It was just unbelievable, and it really helped me with the character, too—because you carry yourself so much differently when you're wearing that kind of gear.

HOW LONG DID IT TAKE TO PUT ON THE GOWNS?

To put on, it really didn't take very long. Hair and makeup is probably about two hours—that was long. But the costumes snap on, snap off—because if I had to go to the bathroom or something, you don't want to take all day.

WERE YOU ABLE TO WALK AROUND IN ONE OF THOSE GOWNS EASILY OR DID YOU NEED ASSISTANCE?

I was able to walk with it on set, but when I would walk from my dressing room to the set I used to have people carrying it for me so it wouldn't get caught on nails from sets being built.

WERE THE HEADPIECES INCREDIBLY HEAVY?

The headpieces especially were very heavy, but they're so beautiful and they really helped me create the character. It changes your stature and the way you carry yourself, and the way you walk into a room, when you have that kind of clothing on.

HOW ABOUT THE LIPSTICK—THINK IT MIGHT START A TREND?

People have asked me that, and I think it's really cool, but I think it's too difficult to keep up to start a trend. It doesn't work—you've got white on the bottom and red on the bottom, so it turns pink, you know? It doesn't stay like that. I had people fixing me all day. Anytime I would eat or talk or anything, I would completely screw it up. They had to work on it a lot.

YOU'RE ALREADY SIGNED FOR THE NEXT TWO STAR WARS FILMS. DO YOU HAVE TO PLAN YOUR LIFE AROUND THOSE COMMITMENTS?

Well, the second one will be filmed in the summer of 2000. We made it so that we would be assured that it would be during summer vacations, so that it wouldn't interfere with my college. So I'm really not planning my life around it; I'm just planning my life normally. Obviously, I can't do another film during that summer, but anytime you sign on to do a film you know you're not going to be doing another film.

WE ALL KNOW THAT IN THE FUTURE, ANAKIN AND AMIDALA WILL GET TOGETHER. DID YOU THINK ABOUT THAT DURING YOUR SCENES WITH JAKE LLOYD?

No. Because in Episode I, it's very innocent and very sweet. I don't think there's any suggestion of anything impure in their relationship. It's a friendship in the first film, and I think it's really great to portray it that way, because I think everyone realizes that the greatest love grows out of friendship. So I didn't find anything weird about our relationship. And I think it's interesting to see the younger guy/older girl thing on screen. [Laughs.]

WHAT WAS IT LIKE TO WORK WITH JAKE LLOYD?

Jake's great. He's such a kid. I really appreciated that so much, because you can get really creepy kids in this business who've been around it so much that they've become like these mini-adults, and he's not like that. He was running around and playing with things all the time, and

"I think [Shmi] has the Force in a way. She kind of knew things also..."

LIFE, BUT IF HE GOES OFF, HE COULD HAVE ADVENTURE OR SUCCESS?

I think she has the Force in a way. She kind of knew things also, and she knew that he's meant to have them. Also, when we were saying goodbye was the hottest day in Tunisia. So maybe, that made it easier to let Anakin go. [Laughs]

WHAT WAS IT LIKE TO WORK WITH JAKE LLOYD?

He's so sweet, he's so professional. He's so easy to work with.

WHEN YOU WEREN'T FILMING AND HE WAS ON THE SET, DID HE TREAT YOU LIKE A MOM?

I was a very good friend to him. I decided not to talk to him about what we were doing. It's just to show that I am professional and that I'm doing this for real and to have what happened be there when we were acting. Sometimes it's hard for kids to show these kinds of feelings. When Anakin was leaving Shmi, I just took him in my arms and looked him in the eyes. I think that he also felt that,

He felt that what I was doing was real, and to show our real feelings.

CAN YOU EXPLAIN ANAKIN'S CONCEPTION?

I can't explain. I asked George Lucas about it and he said, "It's one of those metaphysical things." So he doesn't want to talk about it. You just have to let it be, as it is. It's a mystery. It's up to the audience to put in what they think. I know in my heart what it is.

WHAT IS IT?

No, I'm going to keep it for myself. ☺

"I think my favorite computer generated character—the coolest looking—is Sebulba. I like how he walks around on his hands. I thought he was great."

telling us riddles and making jokes that didn't make sense, things that kids do that are just the greatest. He brought a real spontaneity to the film, and I think the film benefits from it so much.

DID YOU AND JAKE REHEARSE THE "ARE YOU AN ANGEL?" SCENE VERY MUCH? IT'S REALLY A TOUCHING SCENE.

He did it a few times in his audition, but otherwise, no, because what's great about it is that they're meeting, it's their first encounter, and that first time has the spontaneity of the first time occurrence.

WAS THERE SOMETHING SPECIFIC THAT GEORGE TOLD YOU ABOUT YOUR CHARACTER THAT YOU KEPT IN THE BACK OF YOUR HEAD?

Just that she's really strong and she doesn't have the experience. Amidala's a young queen, but she's trying. She's playing it by ear a little bit but she's strong and smart, so she can be scared in her head, but in reality she has this facade and this persona in front of her.

DID YOU TALK TO CARRIE FISHER AT ALL BEFORE FILMING EPISODE I?

I didn't, but I would love to. She seems so similar and together.

WHO'S YOUR FAVORITE CHARACTER IN THE PHANTOM MENACE?

I think my favorite computer-generated one—the coolest looking—is Sebulba. I like how he walks around on his hands. I thought he was great.

WHAT WAS YOUR FAVORITE PART OF MAKING EPISODE I?

I really liked being with the people. Ahmed and I became good friends, and I really enjoyed the company—Liam, Ewan, Jake, and Pernilla. That was really the best part of it—being with people who are smart and interesting and funny. George is wonderful, too. We had such a funny group of people that it made the whole experience a lot fresher.

Ahmed and I would go to dance places in London with friends. I had friends come visit me, and he had his girlfriend and a few friends come visit him, and we would check out the good shopping places and restaurants in London. Otherwise, the rest of the cast had families, so we didn't do extensive hanging out with other people after work. George would have dinners at his house, with his family, and birthday parties, things like that.

ARE YOUR GIRLFRIENDS INTERESTED IN THE STAR WARS TRILOGY?

Well, the old Star Wars films, most of my girlfriends haven't even seen the films. Or if they have, it was on TV or something. But I think there's a change with this one, because I think

it's a lot more female-oriented than the older films. The images presented are so beautiful, between the costumes and the scenery—I think it's a lot more artistic than the other films. Also again, there's a strong female character to identify with—and of course you have the heartthrob value of Ewan McGregor!

DO YOU THINK OF QUEEN AMIDALA AS A ROLE MODEL?

I think that Anakin and Amidala are these two great kids, leaders, for people to look up to, and especially for girls. I think it's important—a young woman leader who's really smart and determined and in control.

And I think girls are very reluctant to become leaders. I hate to sound clichéd to women, but I see it in high school—every year girls lose more and more self-confidence and they're more embarrassed to stand in front of people and speak, to go swimming in the pool with everyone else, to run for student government. I think it's a teenage trait in general to be self-conscious, but especially in girls. We don't have a lot of female leaders to look up to. There have been very few in reality and very little on film, because film on the whole has been a reflection of reality. So I think it's really cool for a girl to be in command, to see this young woman in a very strong and powerful position.

DID YOU LOOK AT ANY YOUNG RULERS THROUGHOUT HISTORY?

No, because I don't think there's ever been a woman so young who's ever been a ruler. I really had to base most of it on imagination. You can't really do research for a Star Wars film. ☺

chewie



lives!

FOR THE FIRST TIME SINCE CHEWBACCA'S "DEATH" in a novel and upcoming starring role in comics, actor Peter Mayhew talks about flying with Han Solo, that MTV medal, and the Wookiee's recent return to the spotlight.

by Scott Chernoff

He outran a fleet of bounty hunters from Boba Fett to Bossk, survived the battles of Yavin, Hoth, and Endor, and nearly walked the plank at the Great Pit of Carkoon—yet for all his powers, the mighty Wookiee Chewbacca could not elude the editors at Dell Rey Books. In the new novel *Vector Prime*, set 25 years after *Return of the Jedi*'s Battle of Endor, *Star Wars* fans experience both the inevitable and the unthinkable when Chewie dies a heroic death saving Han Solo's son—very literally fulfilling his life debt to his friend.

Sure, the book is set far in the future after the movies, but news of Chewie's noble end hit many fans directly in the gut—which was pretty much the intent (see "Why Chewie," next page). After all, Chewie was one of the coolest, most original, and most beloved characters in the classic *Star Wars* trilogy. Endearing and enduring, fierce yet intensely lovable, losing him feels like losing an old friend. Who among us cannot smile when picturing the Wookiee at the chess board, arms folded casually behind his back and laughing at C-3PO? What child does not wonder at the sight of this beautiful creature confidently taking the controls of the Millennium Falcon, commandeering an AT-ST, or blasting a stormtrooper? And what heartless soul does not yearn to speak Wookiee as Han does, understanding the meaning behind every grunt and growl?

Luckily, Chewie lives on—in a new Dark Horse comic series that chronicles his early adventures (see "The Horse's Mouth," page 70). In the original movies (and any other fiction, comics, or games that takes place before *The New Jedi Order* books), and—most importantly—in the person of Peter Mayhew, who played

Chewbacca in *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*. Although Chewie's now-classic voice was created by sound master Ben Burtt, it was just as much Mayhew's subtly effective performance inside the costume and mask that brought the character to life and made Chewbacca such a believable and integral part of all three original *Star Wars* movies.

Now 55, Mayhew lives just outside of London, where he worked for nearly a decade as a hospital orderly before he posed for a newspaper photographer hoping to find the world's biggest feet ("It was a quiet day on the press," Mayhew mused). Instead of breaking a record, he broke into show business. The photo of the 7'3" orderly was spotted by the producers of the film *Sinbad and the Eye of the Tiger*, who quickly cast him as the evil Minotaur. The next thing he knew, the humble, soft-spoken orderly found himself offered the choice between two imposing characters in a new movie called *Star Wars: Chewbacca*, or Darth Vader.

Both characters turned out to be legendary, but the one Mayhew chose would seep into pop culture consciousness in a powerful way, inspiring countless tribute songs and band names (see *Star Wars Rocks*, page 64), and even in 1997 winning the Lifetime Achievement Award at the MTV Movie Awards, where Carrie Fisher bestowed on him the medal he never got at the end of *A New Hope*. Now, with his starring role in his own comic series and surprising fate in *Vector Prime*, Chewbacca is once again in the spotlight—which is exactly where he belongs.

Naturally, the insider figured it was time to catch up with Peter Mayhew again and talk to him about the new book, MTV, Episode I, and other important world affairs. Like the bounty hunter Boushh, we were able to capture a little bit of his time recently—and luckily, just as with Boushh's ruse, he was more than happy to comply.

WERE YOU UPSET WHEN YOU WERE TOLD ABOUT CHEWIE'S DEATH IN VECTOR PRIME?

No. It was a little bit of a shock. I got a call from Lucasfilm and they told me the book was coming out and the comics were coming out—and it totally amused me. Because let's face it, Darth Vader's been dead for 15 years and he's still as popular as ever.

VERY TRUE. WHAT WOULD YOU SAY TO CHEWIE'S FANS, WHO HAVE BEEN MOURNING THE LOSS OF THEIR FAVORITE CHARACTER?

Well, I hadn't really thought about what Chewie's career would be. So when they told me about Chewie getting killed off 25 years after *Jedi*, I thought, "Well, all right." People get emotional about these characters. Chewie fans are dedicated. They love the character. But most of them realize that a hero is going to die sometime—whether it be this book, the next book, or whenever. And there will be other heroes along.

But books and films bear no resemblance to one another. And knowing George, he can change his mind at the drop of a hat. They're two different fields, or rather two different parts of the same field—the field of fantasy.

HAD YOU READ ANY OF THE BOOKS BEFORE?

I'd read some of the paperbacks, some of the adventures of Han and Chewie by Brian Daley. But of course, those were ages ago. It's nice that Han and Chewie can inspire their own individual writers that will write about them rather than the group as a whole.

WHAT DO YOU THINK HIS SIGNIFICANCE IS TO THE WHOLE STAR WARS SAGA?

He certainly lends stability, and a little bit of logic. And he makes it more "human." I think Chewie puts a little bit of comic sense into the

why chewie?

THE INSIDER TALKED TO KENNY BAKER, HAN SOLO'S BROTHER, ABOUT CHEWBACCA'S DEATH IN *RETURN OF THE JEDI*.

WHAT WAS THE DECISION MADE TO KILL OFF CHEWBACCA IN *RETURN OF THE JEDI*?
The decision is exactly what Han says at the end of the book—the galaxy will never be the same again. "To continue another long story that's already been going on for so long, how much drama is there now?" says Luke's practical-feminist dad. "Everybody likes to keep their home, and there's no danger for them—yet. You don't ever really worry about them. We needed a way to make it clear to the readers that the stakes have changed—that they have a reason to care about what's going on. I say that, and they should wonder when any of their favorite characters are actually in danger in the books. They should actually care for them, and not with the confidence that they always will get out of it."

DO YOU FEEL A SENSE OF GUILT OVER THAT MOVE?

Exactly, and I think that's very important for writing, and especially for writing one very over so many books. It's got to be character-driven. The reader has to really care about the characters, and worry for them. So the conclusion was definite: that one of the characters would not make it through. We agonized over the decision. There were lots of discussions on this one, and finally we decided it should be Chewie. His loss would provide an additional growth factor for Han—why he's still for him. So he seemed like the best choice.

AT THE SWIPEAWARD CELEBRATION, PLA-SAILED TO YOU. HOW DO YOU FEEL ABOUT THE FATE YOU'D HAD THEM FOR BEING THE ALIEN-AND-KILLED CHARACTERS?

"Well there at all, I think we would have gotten the same effect no matter who we chose to kill. I am truly sorry for having to kill off Han Solo—especially Han Solo killed off would have made people unhappy. There was no way to win. I think a lot more people would be upset with us if we killed Luke or Han or Leia."

IN SWIPEAWARD, YOU TALK ABOUT CHEWBACCA. HOW DO YOU FEEL ABOUT HIM AS A CHARACTER AS THE 4000-SH?

"We have plenty for him. Han [is] now facing his greatest personal challenge. He has to work through his past and come out [of] it. Han, Han Solo, Han Solo, Han Solo. Han Solo. Han Solo."

DO YOU THINK THAT IN *SWIPEAWARD*, HAN'S A LOT MORE HUMAN THAN HE'S EVER BEEN? HE'S SAYING, "DAMN, I WISH WE HADN'T KILLED HIM IN *RETURN OF THE JEDI*. WHAT THE FISH?"

"Of course they will—look down the way I look. We can't assume that Chewie ends up as a villain. The villainous Chewie is a replacement for Han. Han is a good guy, of course, we're all going to miss Han. I don't know if there are going to be those when there is going to say, "DAMN, it's Han Solo who was here," when though he will have given us all a reason with his life. And I think that's one of the things that gives characters depth. Chewie not going to go up and pretend Chewie's never existed. Chewie was one of the major players in what started the Star Wars universe, and he will be remembered fondly."

—RODNEY CANNON



COMMAND PERFORMANCE: A tuxedo-clad Peter Mayhew (top right) arrives at Episode I's 1999 Royal Premiere in London with pal Kenny Baker (bottom right), who also brought his son and date to the big event.

movie, because with all the droids and stuff like that, you need something about half-way between humans and and the droids. I think that's what Chewie tends to be.

BUUUT, THAT'S GOT TO BE MORE THAN THAT. CHEWIE IS ONE OF THE MOST RECOGNIZED CHARACTERS IN STAR WARS HISTORY. WHY DO PEOPLE LOVE HIM SO MUCH?

I can't say why because I don't know. I suppose it's the mere fact that he is so articulate in his emotions. He's not articulate in speech, but he expresses what everybody else is feeling. He strikes a chord. And the mere fact that he's cuddly and nice appeals to all age groups, from kids upwards. He's a teddy bear. He's totally soft and lovable, but he can also be nasty. I think it just appeals to people's nature. I suppose there's a lot of me in Chewie, and a lot of Chewie in me.

WHAT PARTS OF YOU ARE IN CHEWIE?

The walk. It's identical to me. When you meet me, you realize how much similarity there is between the two of us.

THE LAST TIME WE TALKED TO YOU WAS THE DAY CHEWIE GOT THE MTV MOVIE AWARDS LIFETIME ACHIEVEMENT PRIZE (STAR WARS INSIDER #14). THAT MUST HAVE BEEN INCREDIBLY EXCITING.

It was wonderful. I'm not certain, but I think George or one of the people at Lucasfilm had said to MTV, "Yes, you can use the costume, providing Peter wears it." So MTV invited

me out to California, and when I got to the dressing room, there was the costume all laid out. It was the same costume, and it had been a long period of time since I'd last worn it, so I just wondered whether I could get into it. But it fit like a glove.

What they hadn't told me was who was going to put the medal around my neck. I didn't know Carrie was going to do it until about two hours beforehand. We had a good reunion, and she was nice as pie. I hadn't seen her since the end of *Jedi*. I said to her, "It's lovely for you to come down." She said, "When they asked me, my first question was, 'Who's going to be in the suit?' And when they told me that you were coming over, I naturally said yes." Which was lovely. I thought it was great.

FINALLY GETTING YOUR MEDAL: MUST HAVE BEEN QUITT A MOMENT.

"I WAS TOLD THE ONLY THING HE COULDN'T DO WAS TALK. So he had to communicate either with the eyes or body language. You can do a hell of a lot with eye contact, small head movement, and small movements of the body."

It was fabulous. They were doing the video montage, and I was standing in full costume in back of the audience. Mike Myers was the M.C., and when he said, "Chewbacca," there was this spotlight, and I came forward. There were 2,500 people in the theater, and as I'm walking forward, each row is standing up and applauding. Will Smith was there and various other people—Chewie had a wonderful night. Two and a half minutes. Standing ovation. It's fabulous to be there and just drink in the applause. I had friends who were in the audience, and they said it was emotional. It was something that I will never ever forget.

There was a party afterward, and I never stopped shaking hands all night. I got congratulations from everybody in the whole entertainment business. It was very, very nice to be able to just enjoy fame. It was my five minutes. **AND A WELL-DESERVED HONOR: AS A FAN, IT WAS SO POWERFUL TO SEE CARRIE FINALLY DRAPE THAT MEDAL AROUND YOUR NECK AFTER CHEWIE DIDN'T GET ONE IN STAR WARS.**

He should have had it in the original movie. Nobody's ever explained to me why he didn't get one.

YEAH, NOBODY'S EVER EXPLAINED THAT TO ME EITHER!

But it was sorted out 20 years later. You know, everything comes to those who wait. I've got the medal—it's at home here with me. In a

box. Occasionally it will go to a convention. There's only one problem with it—it's so heavy and thick that when I go through metal detectors at the airports, people wonder what the hell it is. It's about three inches in diameter and about a quarter of an inch thick, so it's a big chunk of metal. It sets all the scanners off. Then I have to explain what it is. On the east coast, they're not bothered, but if I fly into L.A. or San Francisco, people go, "Oh man, we got Chewbacca here!"

THIS CERTAINLY WASN'T WHAT YOU EXPECTED WHEN YOU FIRST TOOK THE PART. WAS IT?

No. It all seems a long time ago. It's very nice to be popular still after all this time. When I first took the job, nobody ever realized it was going to be as successful as it was—and that includes George.

IT MUST HAVE BEEN A VERY DIFFERENT FEELING WHEN YOU WENT BACK TO DO EMPIRE AND JEDI.

Yeah, *Empire* had a nicer feeling. There was more security, since we had got one relatively successful movie.

RELATIVITY.

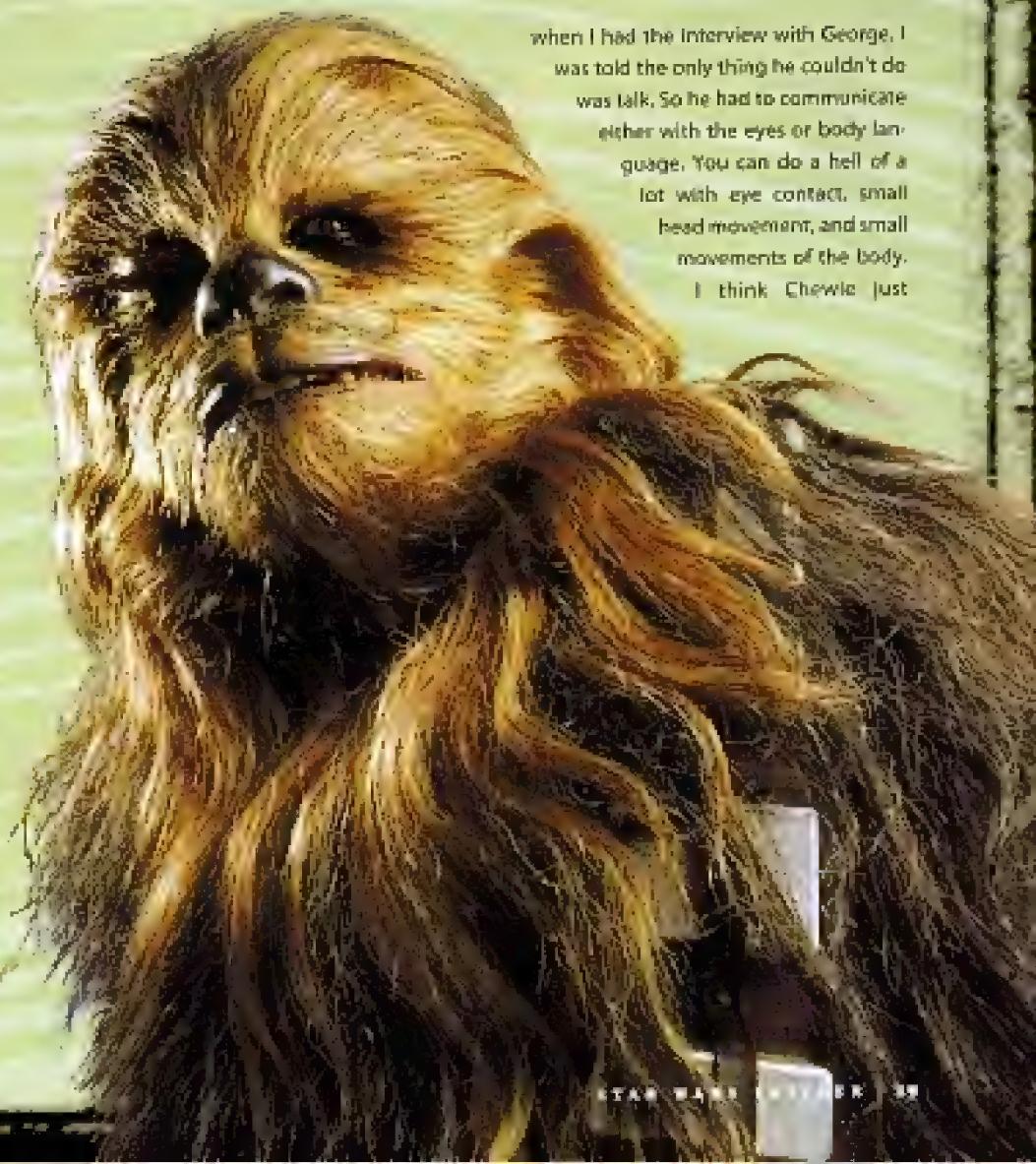
Yes, at that particular time. Because over the years, *Star Wars* has grown in popularity. Obviously with *Empire* coming along, all the characters grew in stature. I like *Empire*. It was a nicer film because all the characters matured. I know I certainly gained a lot of experience and felt a lot more confident. Knowing what the character was made life a lot easier.

I BIT. WHEN YOU DID THE FIRST MOVIE, DID YOU THEN KNOW WHAT CRIWIC WOULD END UP SOUNDING LIKE?

Nope. But I'd seen the drawings, and

when I had the interview with George, I was told the only thing he couldn't do was talk. So he had to communicate either with the eyes or body language. You can do a hell of a lot with eye contact, small head movement, and small movements of the body.

I think Chewie just





developed. You get on the set, and there is something that happens.

YOU WOULD THINK THE COSTUME WOULD BE A HINDRANCE TO ACTING NATURALLY, BUT I THINK YOU WERE UNUSUALLY SUCCESSFUL IN CONVEYING CHEWIE'S THOUGHTS AND FEELINGS.

I had no hearing or sight restrictions, so I could see completely and hear everybody, which was essential to get Chewie's reactions. And it helped having to make all the noises of Chewie on the set—other noises were added later, but you had to be in contact with the whole scene. I just reacted as I thought Chewie would.

One of my favorites was the chess game. We were sitting down at the chess board, and

the cameras are about to roll. I've never played chess in my life, and there was nothing on the chess board. So I said to one of the technicians, "What's going to happen?" He said, "Oh, don't worry about it—they're going to put the chess pieces in afterwards." So I thought, "OK, we'll go for it." But I still had to watch three other things: what Harrison was saying, what Alec and Mark were doing with the laser swords, and Threepio and Artoo. There were all those situations going on around me, and numerous cameras in varying places. You never knew what view that they were going to use, so you had to be in complete character to get that total attitude to it.

IT'S INTERESTING YOU MENTION THAT SCENE AS PARTICULARLY STRESSFUL SINCE WHEN YOU WATCH IT, CHEWIE LOOKS SO RELAXED.

The mask hides a lot!

"I HAD NO HEARING OR SIGHT RESTRICTIONS, so I could see completely and hear everybody, which was essential to Chewie's reaction. And it helped having to make all the noises of Chewie on the set. I just reacted as I thought Chewie would"

THAT'S ONE OF MY FAVORITE CHEWIE MOMENTS, AND ANOTHER ONE IS IN EMPIRE WHEN YOU PUT YOUR HEAD DOWN AGAINST THE LADDER. CHEWIE'S SADNESS AT POSSIBLY LOSING HAN SOLO IS TOTALLY FEELS VERY REAL AND POWERFUL.

Oh yes, when they're going to close the big doors. When we were doing it, I thought about the possibility that you're going to lose someone, and how would an animal express it? A human being might shout, but I was standing by the ladder, so my head went down and my hands go around the ladder. You've got to take your vengeance out on something. That was an emotional moment.

IT SOUNDS LIKE YOU TOOK A PRETTY SERIOUS APPROACH—YET YOU HAD NO ACTING TRAINING AND LITTLE EXPERIENCE, RIGHT?

No training whatsoever. But I had been working in the big wide world for about 15 years, doing other

things, getting real life experience. I'd worked in hospitals, so I knew what real emotions were.

WERE YOU A MOVIE FAN BEFORE YOU BECAME A MOVIE STAR?

No, not at all. I enjoyed a good cowboy film, but I wasn't interested in the cinema. But I was given the opportunity to do a movie straight out of the blue. It was better than what I was doing, so I thought, "Right. I can always get another job if it doesn't work out."

I GUESS IT WORKED OUT. DIDN'T YOUR APPPEARANCE IN THAT FIRST FILM, *STARWARS* AND THE *FAW OF THE TIGER*, LEAD DIRECTLY TO YOUR JOB IN *STAR WARS*?

Yes, within months I got a phone call, saying, "We're looking for someone to play a big character—would you be interested?" So I went and saw George Lucas at Elstree Studios, and within hours, they said, "We would like to offer you the part of Chewie—when can you start?"

It was as simple as that.

DID YOU APPROACH FOR GEORGE?

We just talked. When I got there, he was out doing some technical processes, so I went into his office and saw the characters on a piece of paper on the wall. Chewie was one, and Vader was the other. I had a look at Darth Vader, and it said he was six-foot-eight. I thought, "No, that's too short." So I looked at the designs for Chewie and they had eight-feet-plus for his height. So I thought, "Yes, that will do."

Anyway, George Lucas walked into his office with [producer] Gary Kurtz. I had sat down, so naturally the first thing I did was stand up, full height. And George turned around and said to Gary, "I think we've got him."

DID ARTOO SAY ANYTHING ABOUT THE CHARACTER BESIDES THE FACT THAT HE DOESN'T SPEAK?

Just that he's curious, inquisitive, kind, and can be nasty at times.

WHAT DID YOU THINK THE FIRST TIME YOU SAW THAT COSTUME?

I was interested. I'd seen the drawings, so I knew it was going to be shaggy, like a dog's costume. But I was more interested in the tech-

CONTINUED ON PAGE 32

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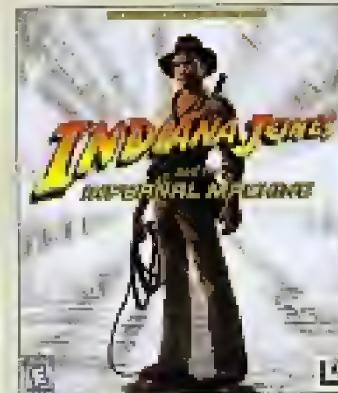
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CONTINUED FROM PAGE 30

rical aspects of the mask and how that was going to work, because I've got a fairly mechanical mind. I was more interested in how they were going to design it and whether it would be comfortable or not.

SO WAS IT COMFORTABLE ENOUGH?

Oh yeah, it was comfortable—in fact, it was a knitted suit. I didn't have any problems, really.

THAT WAS PROBABLY THE BILLIONTH TIME YOU'VE BEEN ASKED ABOUT THAT COSTUME. DO YOU EVER GET TIRED OF ANSWERING THE SAME QUESTIONS ABOUT CHEWBACCA AGAIN AND AGAIN?

No, I don't. Because it's part of my life. You portray the same character in two or three films, it becomes part of your life. I never get bored talking about it.

DO YOU THINK THERE'S ANY QUESTION YOU'VE NEVER BEEN ASKED ABOUT CHEWIE?

No, I don't think there is!

WHAT WAS THE TOUGHEST PART OF PLAYING HIM?

Probably in Empire, when I had C-3PO on my back—running around corridors on highly waxed floors in leather shoes, sliding all over the place, sweating like crazy—because that costume did get pretty warm—and I had a 50-pound weight on my back.

I'LL NEVER FORGET THE FIRST TIME I SAW CHEWIE PILOTING THE MILLENNIUM FALCON. I ALWAYS THOUGHT IT WAS SO COOL THAT THIS WOOKIEE WAS FLYING THE SHIP—AND YOU MADE IT SO BELIEVABLE.

Well, that is part of the optical illusion—and also the sets were pretty good. You had certain levers you could use. And I suppose it was just confidence that, you know, this is a space ship and I've been flying this thing for years. The editors come along and make it look believable. But also, I had a confident person opposite me.

DEFINITELY, YOU SEEMED TO HAVE A VERY NATURAL CHEMISTRY WITH HARRISON FORD.

We're very similar—we were doing a job. We didn't hang out all that much together, but when we got on the set, we seemed to enjoy each other—you seem to be able to bounce off of people. It just worked.

AFTER JEDI, YOU ENDED UP LEAVING SHOW BUSINESS AND ENTERING THE TIMBER INDUSTRY. WHAT HAPPENED?

It was about four years after Jedi, I tried to get films, but there was absolutely nothing. So I decided to take a year to do stuff I hadn't had an opportunity to do while we were filming. I travelled, and then a friend of mine had a timber business, and I went and worked for him for about 10 years making bed frames. We used to set up machines and push raw timber through, and produce components for bed manufacturers. I enjoyed it, and it gave me the freedom that if anything did come up, I could take time off. But when the Special Edition came along, we started to get busy with conventions and celebrations of the 20th Anniversary. I couldn't keep a full time job down as well as doing conventions. So I'm afraid the full time job went.

YOU HAD AN EXTRA SCENE RESTORED IN THE STAR WARS SPECIAL EDITION—THE ENHANCED JABBA THE HUTT SCENE. DO YOU REMEMBER FILMING THAT SCENE ORIGINALLY?

Well, that was the first scene I ever shot on Star Wars. It was a big set. There was only this skeleton of a ship and some sand-blasted walls. It was like a big sand pit. And of course we shot it with the actor Declan Mulholland, because the computers hadn't produced Jabba yet. That was very interesting to see.

WHAT DID YOU THINK OF EPISODE I?

I enjoyed it. I knew it was going to be different, but it's got the pace of Star Wars—in the Pedrate, and the big battle at the end. It's got that urgency of Star Wars. Everything seems to work. And seeing the Wookiees in the Senate brought everything back to me. I think George has got a very difficult job introducing so many characters—and then having to kill them off. But I enjoyed it. I've seen it probably half a dozen times.

WHERE WERE YOU WHEN YOU FIRST SAW IT, AND WHAT WAS YOUR REACTION?

It was a charity premiere in Philadelphia. Ray Park was there also. I came out with the feeling that I wanted to see it again. Fortunately, I got an invitation to the Royal Premiere in London (Star Wars Insider 94), which was a hell of a show. It was brilliant. Some of the original cast was there. It was nice to meet up with all the old production team. I arrived with Kenny (Baker, who plays R2-D2), and I thought, "Well, it's his movie, I'll sit back and enjoy myself." But as we walked into the theater, there were people saying, "Peter, come over here," or, "I want a photograph." I thought, "All right, might as well go for it." It was a great night, and appreciated by lots of people.

EVEN THOUGH YOU WEREN'T IN EPISODE I, CHEWIE (WHO WAS 300 YEARS OLD IN STAR WARS) WAS DEFINITELY ALIVE DURING THE TIMEFRAME OF THE FILM. WHERE DO YOU SUPPOSE HE WAS?

No idea at all. And I have no idea what the plans are for him, if any. I get asked by a lot of fans, "When is Chewie coming back?" I say, "Well, I can't tell you." But if the question is, "If Chewie comes back, would you be able to do it," then the answer would be, "Yes, definitely." No question about it. I would love to get back into that skin.

WHAT'S YOUR IMPRESSION OF THE STAR WARS FANS YOU'VE MET AT CONVENTIONS?

They seem to be more intelligent. They know the subjects and they have their own favorites. They've made up their minds. And they are very loyal. Whenever I come over to the States, I know if I'm doing conventions in certain cities, there are going to be certain people that will turn up regularly. And they've become friends, which is very nice situation to be in. The character has been part of my life, and it's my way of saying, "Thank you very much" to the people that have supported us—the fans who have been loyal and enjoyed our movies.

WHO'S YOUR FAVORITE ACTOR TO PAL AROUND WITH AT CONVENTIONS?

Jeremy Bulloch—Bob Fett. If we're doing the same convention, we'll hang out together. **DO YOU HAVE A FAVORITE SONG ABOUT CHEWIE?**

Yeah, "What do you buy a Wookiee for Christmas If He Already Has a Comb?" (By Meco). It's lovely.

YOU HAD A CENTRAL ROLE IN "THE STAR WARS HOLIDAY SPECIAL." WHAT DID YOU THINK OF THAT TELEVISION CLASSIC?

I thought it was great—I've got a family: Mala, Itchy, and Lumpy. It was a good show, it's too bad it only got released on a very small circuit.

YOU ALSO DID A HILARIOUS EPISODE OF THE MUPPET SHOW IN WHICH CHEWBACCA PERFORMS WHAT SEEMS TO BE SOME KIND OF SEDUCTIVE DANCING.

That dance! [Laughs] If you've ever tried dancing in costume, well, it's not very easy. It was a waltz, and I just tried to follow what everybody else was doing. I figured that even if I got it wrong, I could still say, "OK, I can fly a space craft—but I can't dance!" ☺

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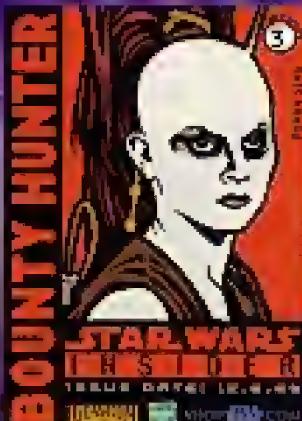
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A JAWA TRADER EXCLUSIVE! These figure two-packs were originally sold internationally and are only available for a limited time and in a limited quantities. Package includes text in Polish, Greek, Portuguese, German, and French. Each figure comes with a rare, international only, unpainted battle droid, and free collectible pass. The sets are: Tatooine Darth Maul & Naboo Obi-Wan with two battle droids & free Aurra Sing badge, and Coruscant Queen Amidala and Darth Maul with two battle droids & free Jek Porkins badge. Each set has four figures and a badge for only \$19.95!

SET OF TWO
\$19.95
+s&h

Exclusive!

WTY0399 DARTH MAUL / CORUSCANT QUEEN AMIDALA \$19.95



INCLUDES
FREE!
JEK PORKINS
COLLECTIBLE BADGE

OPERATORS ARE STANDING BY
5:45am - 10:15pm, mst!
TOLL FREE! 1-800-878-3326

EXCLUSIVE ACTION FIGURES



COMES WITH A
FREE!
MARA JADE
COLLECTIBLE BADGE

DARK TROOPER AND SPACETROOPER SET

Expand your empire into a darker realm. 3 3/4" scale action figures are based on the Star Wars: Dark Empire novel series, and the Dark Forces computer game. Each figure comes with appropriate weaponry and packaging turns into a backdrop display. Available only through the Jawa Trader!

WTY0370 \$19.95

Exclusive!



EXCLUSIVE ACTION FIGURE SETS

The Official Star Wars Fan Club is proud to offer four Power of the Force carded action figures as North American exclusives. Hasbro has made available to us these 4 carded figures that would not have otherwise shipped with regular assortments. These figures are being produced in limited numbers. These figures will not be available in stores—you can only order them through the Jawa Trader. Each figure comes carded with Freeze Frame packaging. Sold in sets of two. Free action stand with each of these figures.

AT-AT DRIVER & POTE SNITKIN WTY0129 \$19.95

LEIA IN HOTH GEAR & DEATH STAR DROID WTY0130 \$19.95

FIGURE RETIRING! LAST CHANCE TO GET YOURS

CANTINA BAND MEMBER ACTION FIGURE

Buy one, or a set of five; either way this figure from A New Hope is a rocking part of any Star Wars collection! Each figure comes with all five-band instruments. Figures are packaged in a white box and not carded. These figures have been officially retired. Once they're gone, they're gone! Get yours before they play their final note!

ONE FIGURE: WTY0018 \$7.00

SET OF FIVE: WTY0019 WAS \$45.00 NOW \$29.99



SET OF 12 ACTION FIGURE STANDS
WTY9009 \$6.00



CREATED
EXCLUSIVELY
FOR THE FAN CLUB
NOT AVAILABLE IN STORES



OOLA & SALACIOUS CRUMB EXCLUSIVE ACTION FIGURE SET

The Star Wars Fan Club's 1998 exclusive action figure is the incredible Oola and Salacious Crumb two-pack. Oola and Salacious Crumb will never be available in stores—they can only be ordered here. The two-pack has a great, four color window box for display.

WTY0017 WAS \$12.00 NOW \$7.99

MANY FIGURES TO CHOOSE FROM

PLEASE CALL FOR PRICING AND AVAILABILITY.
FIGURES CAN SELL OUT AT ANY TIME.

ONLY
\$8.95
+s&h
EACH



TC-14 PROTOCOL DROID
WTY0327

R2-D2
WTY0324

DARTH SIDIOUS HOLOGRAM
WTY0352

Obi-Wan KENOBI WITH CLOAK
WTY0349

ONLY
\$8.95
+s&h
EACH



AHSOKA TANO
WTY0228

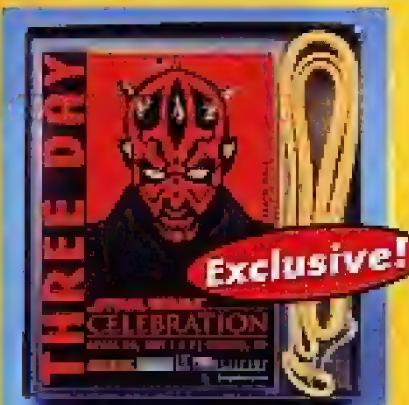
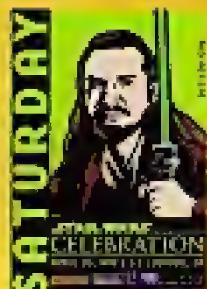
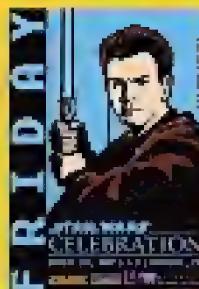
KNAN JARRUS
WTY0351

CAPTAIN PHASMA
WTY0222

ANAKIN SKYWALKER
WTY0214

OPERATORS ARE STANDING BY
6:45am - 10:15pm, mst!
TOLL FREE! 1-800-878-3326

EXCLUSIVE ITEMS



STAR WARS CELEBRATION PASSES SET

One of the biggest requests at the Star Wars Celebration was for a set of all ten conversion passes. Now you can own this very limited edition reissue collection complete with lanyard! Pass set includes Three Day/ Darth Maul, Friday/ Obi-Wan Kenobi, Saturday/ Qui-Gon Jinn, Sunday/ Anakin Skywalker, Exhibitors/ Jar Jar Binks, Volunteer/ C-3PO, Backstage/ R2-D2, VIP/ Queen Amidala, Staff/ C-3PO, and All Access/ Sebulba. Each pass measures 4.5" x 3.5" and are laminated. Lanyard is yellow with a repeating black Episode I and Sony logo and is the actual lanyard used at the Celebration. Exclusive to this set is the Ahmed Best (Jar Jar) signed Exhibitor Pass. Passes and lanyard come in a decorative black box with clear top and foil authenticity seal. WCG00000 \$48.00

EXHIBITOR PASS IS SIGNED ON THE BACK
BY AHMED BEST!

AHMED BEST



JEFF GORDON LTD. EDITION OF 3,500 REVELL SELECT CAR

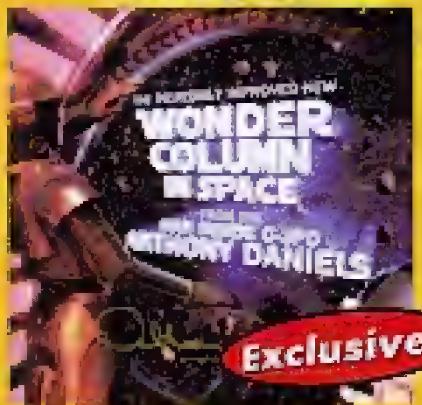
The Java Trader brings you a very limited exclusive! The 1:24 scale Jeff Gordon racing car measures over 7 inches long and is an exact replica of the vehicle driven by Jeff during the Winston Cup, NASCAR race on May 29, 1999. Created by Action Performance, the official replicator of NASCAR vehicles, the Star Wars car has a die cast body, plastic chassis, and high quality graphics. An official Pepsi Car, the racer is covered with Episode I characters, Jeff Gordon's number and all kinds of logo art! This edition is strictly limited to 3,500 pieces. Get yours before they zoom off!

WYV1000 WAS: \$40.00 NOW: \$29.99



Exclusive! CELEBRATION
MAY 1-3 | DENVER, CO

ANTHONY DANIELS SIGNED
STAR WARS CELEBRATION PASS
WCG00001 \$24.00



WONDER COLUMN CD

Relive the adventure of Star Wars through the eyes and words of C-3PO himself. Anthony Daniels weaves a wondrous tale of backstage antics, outrageous outtakes, and secrets that never made it to the screen. From over-heated Jawas to "Ewoks, the plague" join C-3PO as he pilots you through the perils of making the greatest cinematic epic of all time.

WAV2014 \$20.00

WAV2014SIG SIGNED BY ANTHONY
DANIELS \$45.00

FAO SCHWARZ
COLLECTOR SETS

SLAVE LEIA AND R2-D2 SET

Having been captured trying to rescue her true love, Princess Leia was forced to become a slave to the evil Jabba the Hutt. Dressed in a dancer's outfit this 12" doll comes with everything from real hair with clip, to cloth skirt and detailed boots. R2-D2 had been given to Jabba by Luke Skywalker as part of the plan to rescue Solo. The astromech droid acted as a mechanical waiter on Jabba's sail barge. This figure is 7" high, 3" in diameter, and comes complete with drink tray, and serving arm.

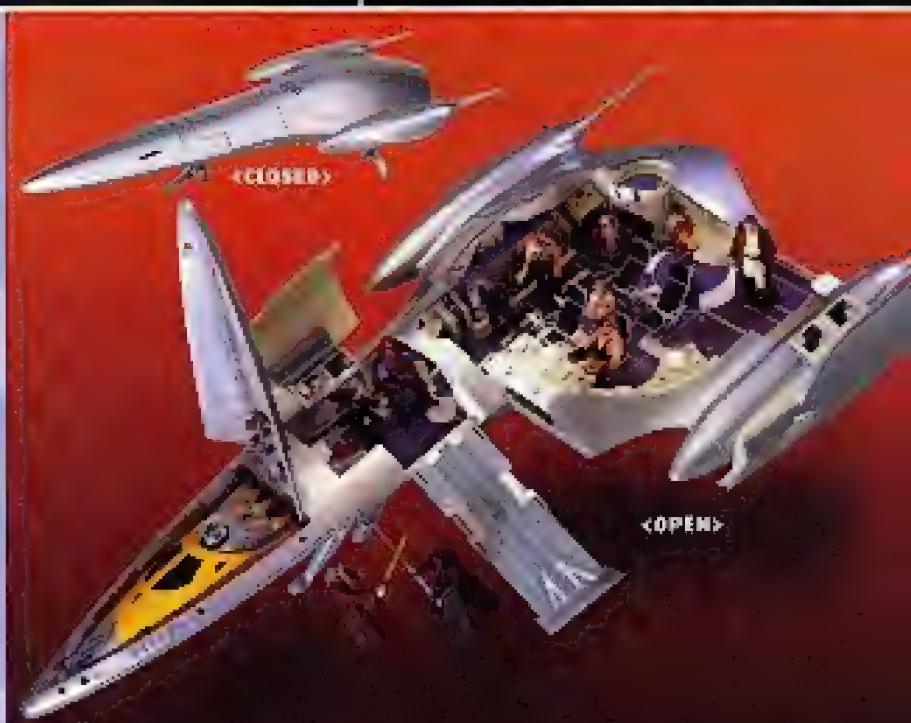
WTY 0166 \$59.99



REBEL PILOT SET

Available for the first time through the Jawa Trader, this figure set features Wedge Antilles, a Rebel fighter who survived three Star Wars movies, and Biggs Darklighter, Luke's childhood friend who was killed in the first Death Star battle. Both figures are 12" high, and come fully clothed in Rebel pilot gear, including chest plates, helmets with blast shields, blasters, and extra ammunition.

WTY 0165 \$59.99



EPISODE I ELECTRONIC ROYAL STARSHIP

Re-enact the thrilling chase as Trade Federation droid fighters try to shoot down the escaping Naboo Royal Starship. Laser Tag™ technology allows you to experience real battle action with multiple light and sound effects and actual laser triggered battle damage. Playset includes three different vehicles: Naboo Royal Starship, Trade Federation droid fighter, and escape pod with launching probe droid. Set comes with exclusive R2 unit. Cockpit opens so you can access the ship's command center, droid lift tube, hyper-drive panel, and weapons storage. Batteries are required. Figures not included.

WTY 0293 \$100.00



LEGO MINDSTORMS DROID DEVELOPER KIT

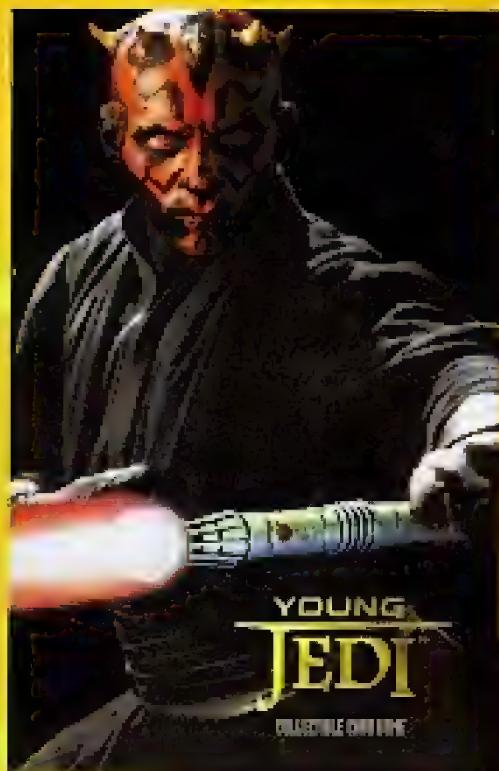
Use the power of the LEGO force to build your own Star Wars droids! CD-ROM program allows you to travel the unexplored edges of LEGO robotic design from your home computer! Use the new Micro Scout computer chip to give life to your creations! Microchip gives your robots a built in light sensor, motor, a selection of 7 programs, on/off and run buttons. With three levels of building challenge you can create hundreds of droids! From the Jedi Apprentice level R2-D2 to Jedi Master droids you'll get step by step building instructions for fantastic Star Wars fun! CD-ROM requires Windows 95/98, Pentium 133MHz, 16 MB RAM, 50MB hard disk space, Windows compatible mouse, speakers, sound card (DirectX 6.0 compatible), 4X CD ROM, 1MB graphics card, and 256 color.

WTY 0347 \$120.00



OPERATORS ARE STANDING BY
5:45am - 10:15pm, mst!
TOLL FREE! 1-800-878-3326

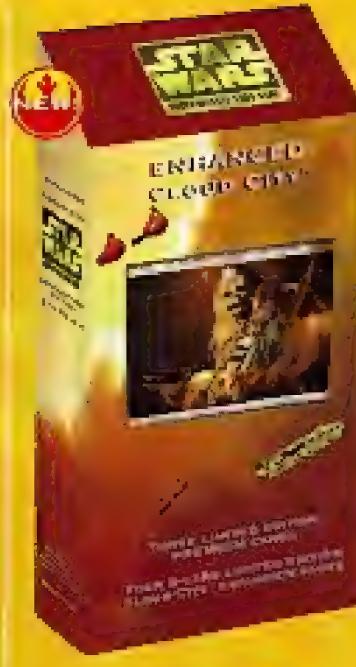
CARD GAMES



YOUNG JEDI: MENACE OF DARTH MAUL COLLECTOR BOX

The Menace of Darth Maul expansion set has 30 rare, 40 uncommon and 60 common cards, plus 10 different exclusive cards found only in this Starter Set. There are also 18 special diffraction foil cards inserted randomly in booster packs. Collector's Box includes a card list, 12 Booster Packs, and a card storage box designed to hold a complete collection of Young Jedi cards (all three 140-card expansion sets).

WCG 4020 \$36.00



ENHANCED CLOUD CITY CARDS

Each enhanced Cloud City box contains 4 booster packs of limited Cloud City cards, plus 3 new premium cards (12 new cards in all). Die cut box displays the face card, backed by two premium cards. Since the three cards are always the same you will know which cards you are getting! Get one each of the four face-card marked boxes and you'll have all 12 cards!

WCG 4024 \$15.00

STAR WARS CCG

REFLECTIONS

Reflections is a Star Wars CCG surprise pack with a twist. Each 18-card pack contains 17 completely random cards (from Premiere, A New Hope, Hoth, Dagobah, Cloud City, Jabba's Palace and Special Edition) and 1 very special foil card. These are covebed, rare cards, reprinted in foil. There are 114 foils in all. 30 expansion packs per box.

WCG4025 \$15.00

WCG4025 SIX \$30.00



CLASSIC CCG CARDS

Want to play a game? Join the dark or light side of the Force, gather a few friends and have a Star Wars adventure! Customizable card games allow you to control your own destiny as you face off against opponents. Deck size and booster box options vary.

WCG4011L SW:CCG LIGHT SIDE STARTER DECK \$12.50
WCG4011D SW:CCG SPECIAL EDITION DARK SIDE STARTER DECK \$12.50

WCG4007 SW:CCG SPECIAL EDITION ENHANCED PREMIERE PACK \$15.00

WCG4009SIX SW:CCG HOTH EXPANSION WHITE BORDER SIX PACK \$14.95

WCG4009BOX SW:CCG HOTH EXPANSION WHITE BORDER BOX \$54.95



SW:CCG OFFICIAL TOURNAMENT SEALED DECK

Cards come in a random assortment of 6 different box designs. Each sealed deck has 4 Premiere Unlimited Expansion packs, 1 A New Hope Limited Expansion, and one unique 18-card black bordered pack made exclusively for this product. 1 box per sealed deck product.

WCG 4002 \$19.95 PER BOX



YOUNG JEDI CARD GAME

Feel the Force flow through you as you defend that which is good and true. The young Jedi collectible card game is easy to learn and fun to collect. Starter set has 60 cards that help you learn the game. Booster packs increase your abilities and powers as you continue your Jedi training! Booster Box has thirty 11 card expansion packs.

WCG4018 JEDI COUNCIL STARTER DECK \$10.00

WCG4019 JEDI COUNCIL BOOSTER BOX \$90.00

WCG4015 YOUNG JEDI STARTER DECK \$10.00

WCG4016 YOUNG JEDI BOOSTER BOX \$90.00

Exclusive!**NABOO ROYAL STARSHIP EXCLUSIVE ORNAMENT**
WLC9023 \$20.00**NABOO FIGHTER**
WFG0043 \$47.00**SPEEDER BIKE**
WFG0023 \$65.00**CLASSIC YODA**
WFG0010 \$12.50**DARTH VADER**
WFG0003 \$30.00**DARTH MAUL**
WFG0025 \$32.00**EPISODE I**
OBI-WAN KENOBI
WFG0026 \$27.00**BOBA FETT**
WFG0001 \$19.50**PEWTER FIGURINES**

Collectible pewter figurines featuring characters and vehicles from the Star Wars saga. Figurines are crafted in minute and exquisite detail. Piece sizes range from 2" to 5" including the sturdy 1/4" base, adorned with the Star Wars logo. Pewter is a malleable tin-based metal and some smaller parts may warp slightly in shipping. Gently bend the part back to the proper alignment and you can enjoy your collectibles for many years to come!

WFG 0016	DROOPY MCCOOL	\$18.95
WFG 0017	SY SNOOTLES	\$18.95
WFG 0018	MAX REBO	\$28.95
WFG 0019	LEIA IN SLAVE OUTFIT	\$18.00
WFG 0020	JBBBA & LEIA	\$200.00
WFG 0022	X-WING	\$45.00
WFG 0023	SPEEDER BIKE	\$65.00
WFG 0029	JAR JAR BINKS	\$27.00
WFG 0030	HUTE GUNRAY	\$29.00
WFG 0031	QUIT-GON JIMM	\$27.00
WFG 0032	WATTO	\$27.00
WFG 0038	NABOO ROYAL STARSHIP	\$47.00
WFG 0041	TRADE FEDERATION TANK RAT	\$60.00
WFG 0042	TRADE FEDERATION TRANSPORT HTT	\$47.00
WFG 0043	NABOO FIGHTER	\$47.00
WFG 0044	TRADE FEDERATION DROID FIGHTER	\$47.00

OPERATORS ARE STANDING BY
5:45am - 10:15pm, mst!
TOLL FREE! 1-800-878-3326

COLLECTIBLE BOOKS



signed!

STAR WARS: EPISODE I THE PHANTOM MENACE PORTFOLIO LIMITED EDITION OF 750

Go behind the scenes of Star Wars: Episode I with the collector's edition portfolio of production paintings by Star Wars design director, Doug Chiang. Box includes 20 individually signed, offset lithographs—including an original piece designed especially for this edition. Also included is a broadcast sheet written and signed by Chiang. This edition is limited to 750 pieces total. Each set is sealed in a numbered, silk-lined, metal box and printed on archival paper. The *Phantom Menace* Portfolio offers an exceptional quality and extremely collectible item for the serious Star Wars collector.



WPB 3048 \$449.99



STAR WARS: EPISODE I THE PHANTOM MENACE HARDCOVER SLIPCASE ED.

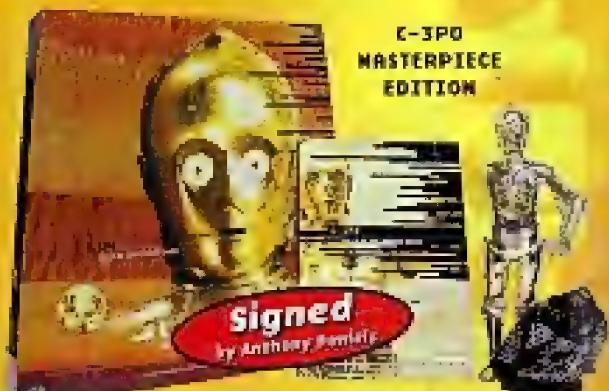
This beautiful hand-signed first edition of the Terry Brooks *Phantom Menace* novel is a cloth bound limited edition of only 5,000. It comes with a stylish black slip-case that is embossed with a red foil illustration of Darth Maul. This item is exclusive to the *Jawa Trader* and can be purchased nowhere else.

WPB2088 \$79.99

STAR WARS: EPISODE I THE PHANTOM MENACE HARDCOVER

This hardcover version of *The Phantom Menace* is being published with four different covers. As a special offer through the *Jawa Trader* your book will come with a standard cover, and we will give you another complete set of all four covers at no extra charge!

WPB2090K \$19.99



C-3PO
MASTERPIECE
EDITION

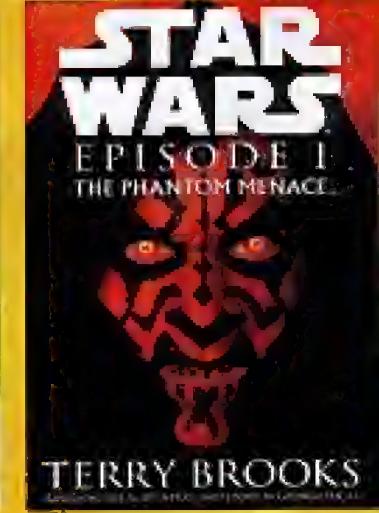
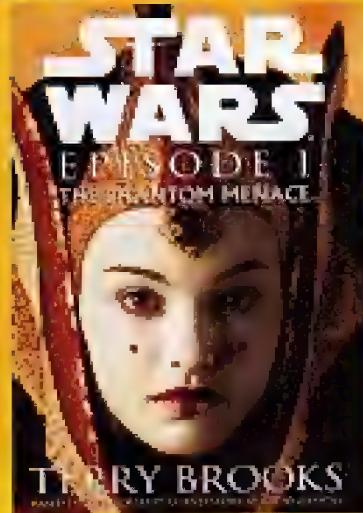
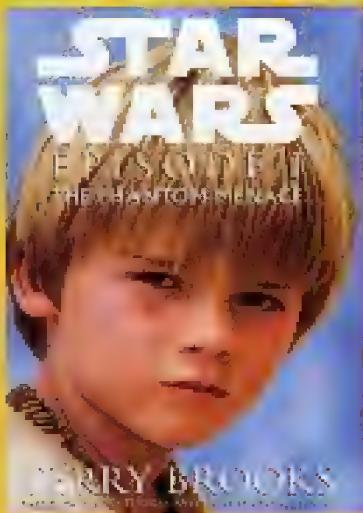
Signed
by Anthony Daniels

C-3PO MASTERPIECE EDITION

These limited edition book and toy sets each include a hardcover book that takes an intimate look at the life and times of their feature character. C-3PO set comes with *The Empire Strikes Back* C-3PO figure, complete with the "net" in which Chewbacca collected C-3PO's temporarily deratched parts. Anakin Skywalker set comes with 13-inch collectors figure by Kenner depicted from *Return of the Jedi*. Figures are exclusive to sets and cannot be purchased separately!

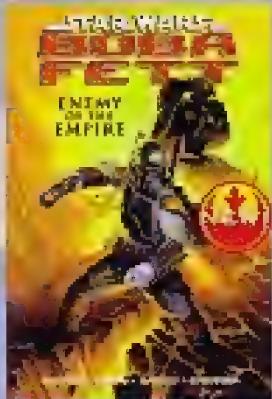
WPB2106 C-3PO SIGNED! \$69.99

EPISODE I HARDCOVER COMES WITH ALL FOUR DUST JACKETS





AURRA SING COMIC
WPB1049 \$10.00
SIGNED COPY
WPB1049SIG \$20.00



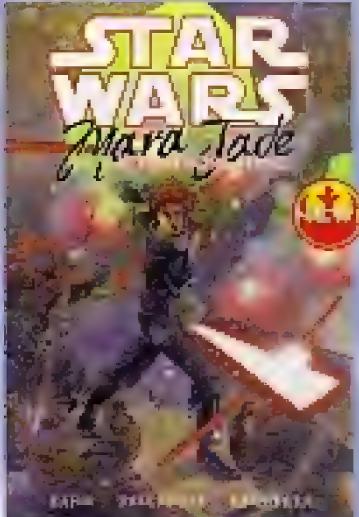
**BOBA FETT
ENEMY OF THE EMPIRE**
WPB1056 \$12.95



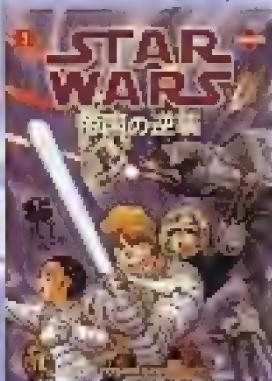
**VADER'S QUEST LTD. ED.
GOLD FOIL COMIC SIGNED
BY DAVID PROWSE**
WPB1024SIG \$59.95
WPB1024 UNSIGNED \$10.00



**EPISODE I
GRAPHIC NOVEL**
WPB1042 \$6.99



**MARA JADE: BY THE
EMPEROR'S HAND**
Sometimes bad is bad-and deadly! Mara Jade is beautiful, intelligent, and the Emperor's personal assassin. Although her master is now dead at the hands of Luke Skywalker and Darth Vader, she must complete her final mission-destroy the leader of the Black Nebula crime organization-even if it costs her life! Written by Timothy Zahn, this is the tale of Mara Jade before her journey to the light side.
WPB1054 \$15.95



STAR WARS MANGA COMICS

Created in the Japanese art style, these Star Wars movie adaptations are action packed and dramatically rendered. Internal art is black and white. Each full movie story is told in four volumes. Now available! Episode I manga comic book movie adaptation!

EPISODE I
WPB1057 PART ONE
WPB1060 PART TWO
\$9.95 each

A NEW HOPE
WPB1017 PART ONE
WPB1018 PART TWO
WPB1019 PART THREE
WPB1020 PART FOUR
\$4.99 each

EMPIRE STRIKES BACK
WPB1025 PART ONE
WPB1026 PART TWO
WPB1027 PART THREE
WPB1028 PART FOUR
\$4.99 each

RETURN OF THE JEDI
WPB1062 PART ONE
WPB1051 PART TWO
WPB1053 PART THREE
WPB1055 PART FOUR
\$9.95 each



STAR WARS LIMITED EDITION COMICS

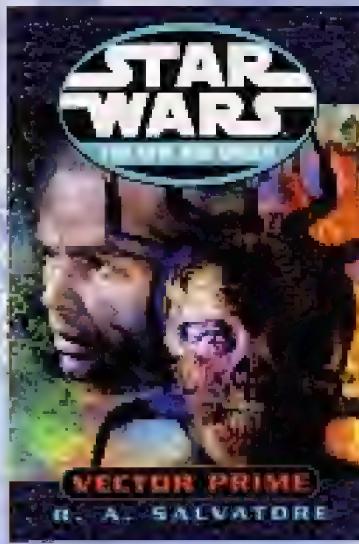
Enjoy the adventures of Episode I characters, or revisit with old friends from the Classic Star Wars Trilogy with these limited edition autographed comic books. Edition numbers vary; each is signed by one or more of the books' creators. All limited edition comics come sealed with a numbered certificate of authenticity.

**QUEEN AMIDALA
COMIC BOOK**
WPB1046 \$7.99
SIGNED VERSION:
WPB1046SIG \$15.99

**QUI-GON JINN
COMIC BOOK**
WPB1045 \$7.99
SIGNED VERSION:
WPB1045SIG \$15.99

**OBI-WAN KENOBI
COMIC BOOK**
WPB1044 \$7.99
SIGNED VERSION:
WPB1044SIG \$15.99

**ANAKIN SKYWALKER
COMIC BOOK**
WPB1043 \$7.99
SIGNED VERSION:
WPB1043SIG \$15.99

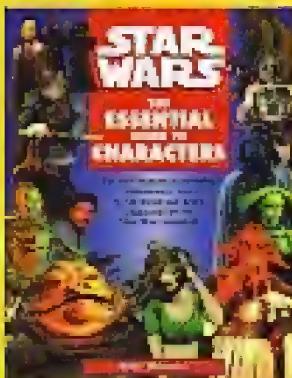


VECTOR PRIME
Twenty-five years after *A New Hope* a new generation of Jedi faces the forces of evil. Jacen, Jaina, and Anakin Solo join Luke Skywalker and Han and Leia as they battle a mysterious invader who threatens the existence of the entire galaxy. Novel is the hardback edition.
WPB 2100 \$19.99

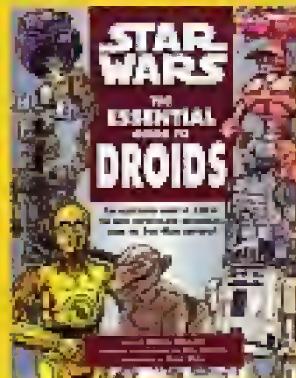
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REFERENCE GUIDES

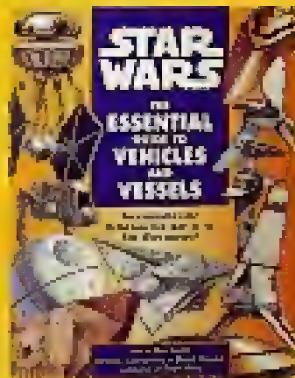
STAR WARS: THE ESSENTIAL GUIDES



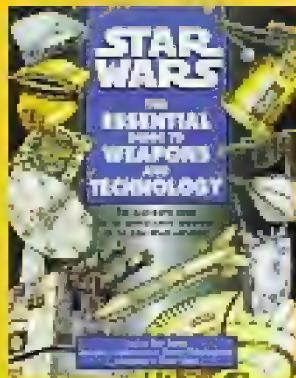
WPB3009 \$7.99



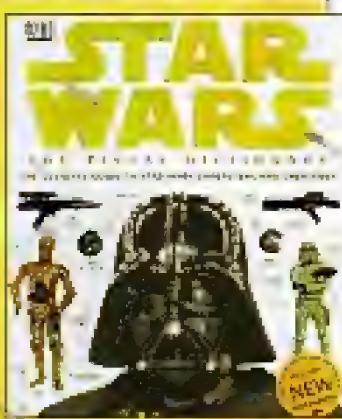
WPB3022 \$7.99



WPB3010 \$7.99



WPB3017 \$7.99

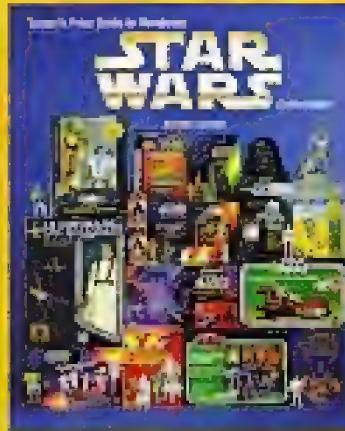


STAR WARS VISUAL DICTIONARIES

Contains a world of new information, including never-before-seen photographs and annotations that reveal the inner workings and secrets from Star Wars.

WPB3019HS
WPB3028

CLASSIC STAR WARS: \$7.99
STAR WARS: EPISODE I: \$7.99



TOMART'S GUIDE TO WORLDWIDE STAR WARS COLLECTIBLES 2ND ED.

Tomart and Steve Sansweet team up to give you the Star Wars collector's bible. Out of print for almost two years, the ultimate price guide is back with more items, more pages, and more color photos! Calling this a "must" for Star Wars collectors is only stating the obvious. The Hardcover Edition comes with 40 color pages with over 200 images of unproduced Kenner Star Wars items never seen before. Every toy you have heard rumors about is here. You won't find this in stores. Limited amount, available first come, first served.

SOFTCOVER

WPB3000 WRS \$29.95 NOW \$19.99

HARDCOVER:

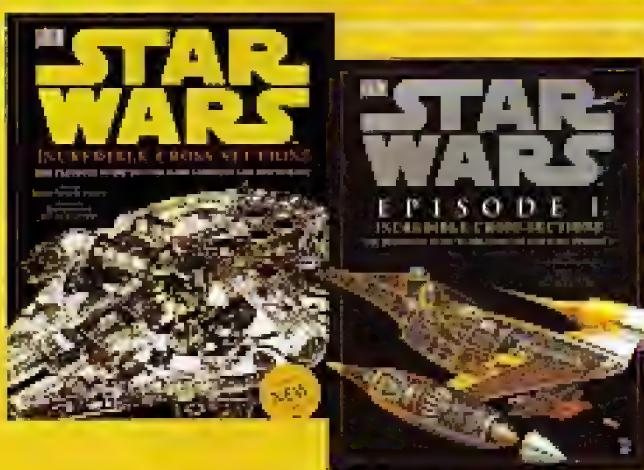
WPB3001 WRS \$79.95 NOW \$59.99



STAR WARS: THE ACTION FIGURE ARCHIVE

The most comprehensive book ever on Star Wars action figures. This definitive reference covers old and new Kenner action figures, including different versions. At 168 pages long with over 2,000 color photos, this book is a must for the serious collector.

WPB3021 WRS \$24.95 NOW \$19.99

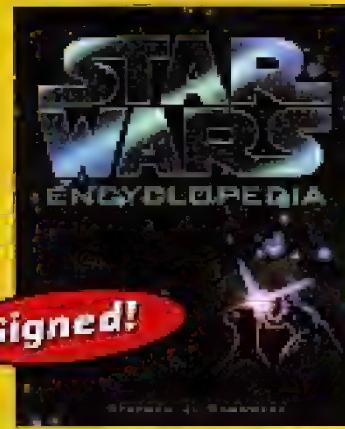


STAR WARS INCREDIBLE CROSS-SECTIONS

The inner systems and components of each spacecraft and vehicle are revealed in an entirely new way. You won't believe your eyes. See absolutely every detail!

WPB3020NS
WPB3027

CLASSIC STAR WARS: \$9.99
STAR WARS: EPISODE I: \$9.99



STAR WARS ENCYCLOPEDIA AUTOGRAHED EDITION

Finally the biggest and most exhaustive Star Wars reference book ever assembled is here. With thousands of entries and hundreds of full color illustrations, this 350+ page book is an extraordinary alphabetical review of all the important heroes, villains, places, starships, lore, and legend in the Star Wars universe. Includes comprehensive Star Wars timeline. Introduction by Timothy Zahn. All copies autographed by author Stephen Sansweet.

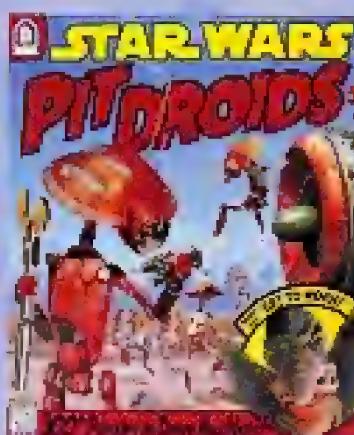
WPB3007 WRS \$49.00 NOW: \$39.99



YODA'S CHALLENGE MAC/PC CD-ROM

Yoda's Challenge is an Episode I activity center for ages 6 and up. Join Yoda in the Jedi Council Chamber and embark on six challenging missions of varying levels of difficulty. Print pictures of Episode I characters and vehicles and earn certificates of completion. Build and sharpen skills through math, music, and reading activities, set within the ever-growing Star Wars universe. Requires Windows 95/98 or Macintosh Power PC.

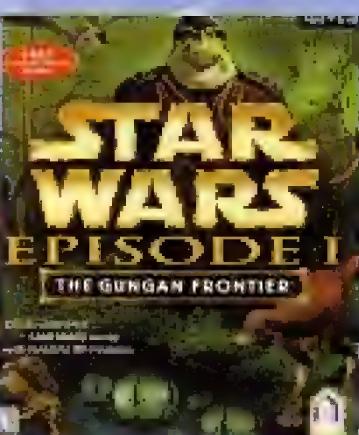
WCR1009 \$30.00



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Watto's pit droids must get to the Podraces, but they need your help! Guide these manic mechanics through 300 plus puzzles with 8 challenging game levels. Six unique Star Wars environments give these determined droids a treacherous time! You can even create your own mazes and puzzles and post them online to challenge friends and cyber neighbors! Requires Windows 95/98 or Macintosh Power PC.

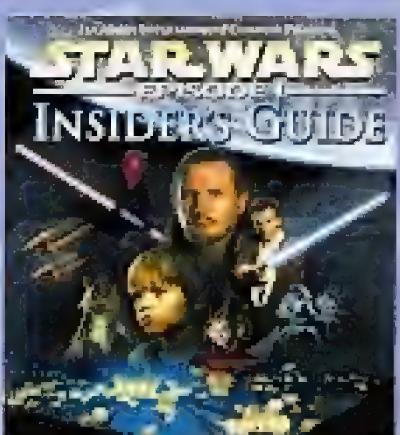
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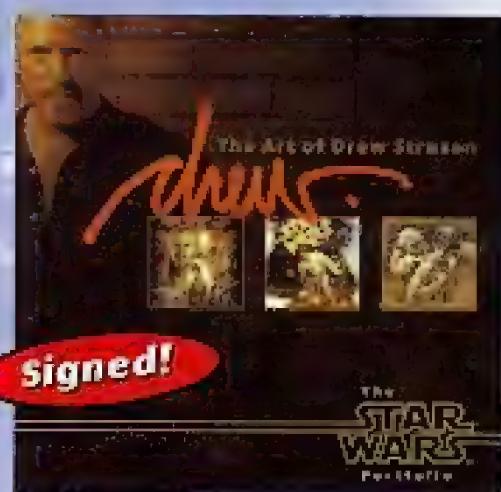


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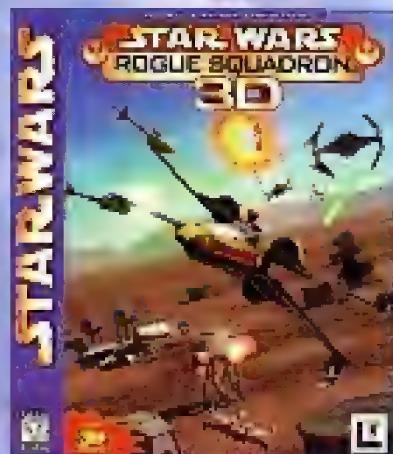


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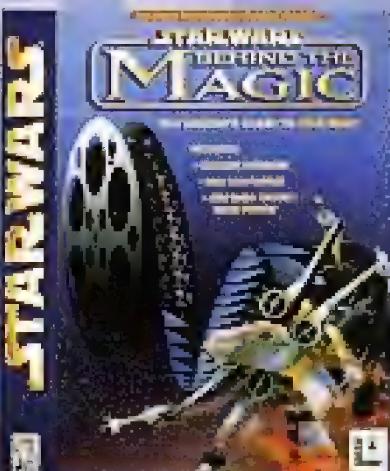
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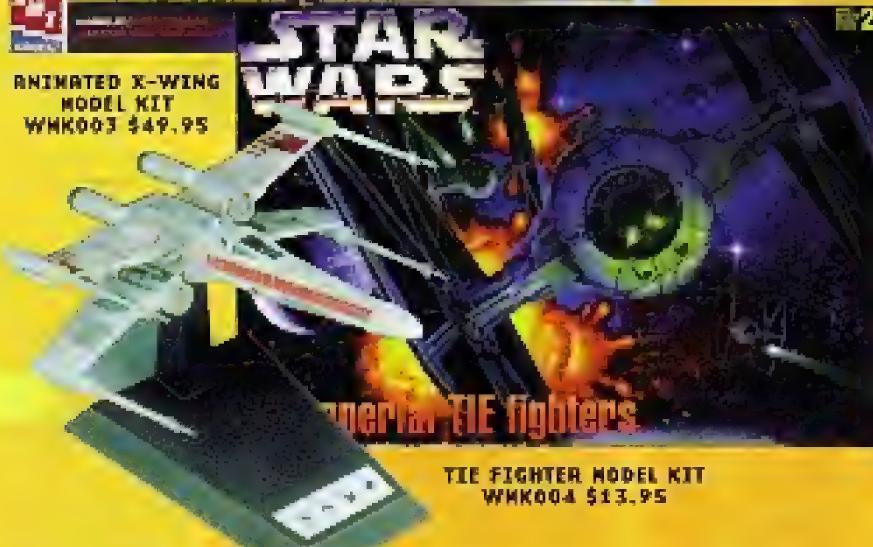
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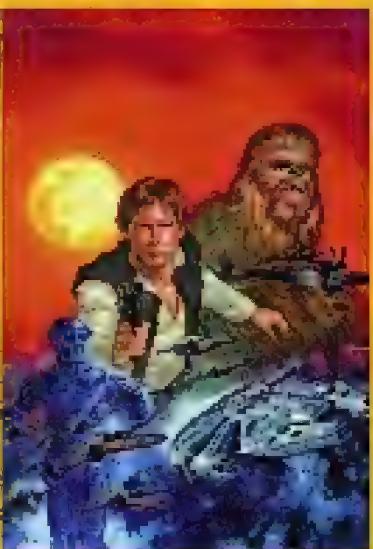
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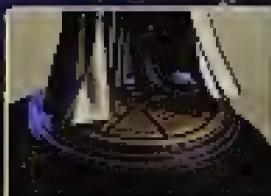
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MARA JADE

FLESH & BLOOD

THE MOST POPULAR CHARACTER IN THE EXPANDED STAR WARS UNIVERSE LEAPS FROM THE PAGE AS DECODED RELEASES THE FIRST-EVER REAL-LIFE VERSION OF THE EMPEROR'S HAND

BY SCOTT CHERNOFF

SHE IS AN ENIGMA, DARK AND LIGHT, ASSASSIN AND ABANDONED. Reserved but powerful. Graceful as a cat, yet tough as nails. A journey from the Emperor's hand to taking the hand of Luke Skywalker as a wife and Jedi Knight. Nobody ever said being Mara Jade was easy.

Yet ever since she made her first memorable appearance in Timothy Zahn's landmark 1991 bestseller *Heir to the Empire*, watching her character grow has been more than easy for readers of *Star Wars* novels and comics. To countless readers and Web site worshippers, following the twisting, turning path of Mara Jade's destiny is almost an obsession.

Taken from her parents as a young gal by the Emperor, who trained her to become his personal, Force-fueled assassin (called the Emperor's Hand), Mara made fulfilling Palpatine's last request—the killing of Luke Skywalker—her mission in life after the Emperor died. But instead, Mara found herself saving Luke's life, and vice versa, time and again in a rocky alliance that over time found Jade freeing herself of the Emperor's will and embracing the light side of the Force. Her marriage to Luke Skywalker, who also went through his struggles with the dark side and his own destiny, is depicted in the new comic, *Star Wars: Union* (see *The Horse's Mouth*, page 70).

Along the way, Mara has become a superstar, the first character who did not originate in one of the four *Star Wars* movies to both gen-

uinely capture fans' imaginations and fit seamlessly into the ongoing exploits of the classic trilogy characters, to the degree that she is now one of the most important players in the expanded *Star Wars* universe. When the *Insider* ran a favorite character poll in 1998 (*Star Wars Insider* #38), Mara Jade was the only non-movie character to make the list, placing #20, with one fan boldly writing that Mara is "by far one of the coolest characters ever to be associated with *Star Wars*."

She seemed to have everything going for her—a Dark Horse comic book miniseries (*Insider* #43), a starring role in the much-anticipated New Jedi Order book series from Del Rey, even her own Hasbro action figure. But besides the obvious fact that she was not in any of the movies (although in the fiction, Mara was undercover as one of the dancers in Jabba's palace when Luke was there in *Return of the Jedi*), there was still one other thing that kept Mara Jade distinctly separate from other major characters in the *Star Wars* universe: unlike Luke, Han, and Leia, Mara Jade had never been portrayed by a real person.

Until now. For the first time, Jade fans

who have spent the last eight years assimilating various drawings from books and comics with action figures and video game renderings finally have a human face to put to the mysterious character. The face is that of Shannon Baksja, a 30-year-old model from Virginia—the unlikely location is the result of Decipher's unique, expansion plan for its *Star Wars Customizable Card Game*. The *Emperor's Hand* pack, which was scheduled for release in November, 1999,

"We were working on the *Emperor's Hand* pack," Decipher creative director Dan Burns told the *Insider*, "and Mara was one of the characters in it, a Power Card to [the pack]. 'What about the possibility of having her real? She's been depicted so many different times in so many different ways, but she's never been filmed!'

Using the comic book cover as a visual figure to inspire them, Burns and his creative team set out to find someone who was "graceful and agile, and since she goes from a dark place to a lighter place, has a kind of inner vulnerability that's briefly visible, and a strength, too." With help from project photographer Mark Atkinson of Otto Studio, they found Baksja. "She seemed to have the catlike quality that Mara Jade has," Burns said.

Baksja, who shares Mara's dancer's grace and fiery red hair, sought out the assignment





ABOVE: Various stages in Baksa's transformation to Mara Jade; RIGHT: The Mara Jade Decipher card.

MARA JADE CALRISSIAN?

BEFORE LUKE, MARA WAS BRIEFLY INVOLVED WITH CAPE LOTHARIO LANDO CALRISSIAN.

with the same precision and determination that Mara Jade used to take down Black Nebula.

"I didn't know who she was until I heard they were looking for someone, and then I went out and grabbed the comic book and the first three books," Baksa told the *Insider*. "I read one, and then I got hooked; I got a pair of green contacts for when I went down to meet the guys at Decipher—I have gray eyes, and I had to learn how to use contacts. And from the little bit I was able to read before the interview, I could learn to carry myself like her."

"What I get out of what I read," she continued, "was that she was kind of quiet and more observant rather than jumping into the middle of everything, and that she was a very strong woman,

physically as well as mentally. I tried to carry myself as if I was very certain of myself, and be quiet and listen to everything they had to say, and then make my remarks about it."

Her method worked, and soon Baksa found herself slipping into Mara Jade's black leather catsuit, as well as a different green outfit meant to depict Mara's light side (which will be issued later as another Power Card in the game). "They had it made to fit me exactly, so when I put it on it was easy to become the character. I could completely see Mara Jade walking around in this, so I immediately felt like her."

Decipher's Burns collaborated with costume designers from the Virginia Stage



WHEN TIM ZAHN MET MARA JADE

THE INSIDER TALKS TO BESTSELLING AUTHOR TIMOTHY ZAHN ABOUT HIS POPULAR CREATION, MARA JADE — BY SCOTT CHERNOFF

Is this the first time you've ever seen an actor hired to play a character you created in a book?

Obviously, cover art turns them into pictures, but not into a real live person. This is unique in my experience. I see more personality when I'm writing than physical details—and since I'm writing what people are doing and saying and thinking, I think that's more useful from my point of view.

If you were looking for someone to embody Mara, what qualities would you look for?

I don't visualize characters physically so much

as I have a handle on their personality. Mara has a certain kind of attitude, an alertness, an awareness of what's going on—thinking two or three steps ahead. That's the kind of character I would want to see. Physically, she's got green eyes and red hair and a dancer's figure, and that's about as far as I've ever really visualized.

Why do you think so many people have identified with Mara Jade?

I presume it's partly because she's a strong female character, and that appeals to women. She makes a good foil for Luke—in some ways, she and Luke are the flip side of

Han and Leia, where Mara is the more acid-tongued, snarky type, but she's holding it down. I suppose her women fans like her being a strong female, and the male fans like the idea of having someone like her at their side when they're in trouble.

She's also a well-rounded character in that she's got an emotional side and an intellectual side. All through the first three books, there are things she wants to do emotionally but she recognizes that it's not something she can do. That the more reasonable course, the one that's going to make sense, is to put her emotions aside and do what has to be done. And that makes for a strong, heroic character—one who doesn't necessarily want to do what she's doing but recognizes it has to be done and does it anyway.



Company—which happens to be across the street from Decipher's Norfolk headquarters—to create costumes that would reflect what fans had seen in various depictions of Mara. "I also had a lightsaber made," he added, "based on some sketches used in the Dark Horse comics, so we could get it as close to accurate as possible. [The lit part of the lightsaber in the pictures comes from a film still of Luke Skywalker.] It was a really big production for just a little card, but I felt it was very important to get this one right."

DANCING MARA: MARA TOOK ON THE IDENTITY OF ARICA, A DANCER IN JABBA'S PALACE, BEATING LUKE THERE IN A FAILED ATTEMPT TO ASSASSINATE HIM.

Baksa, who said she saw the original *Star Wars* 15 times when she was a kid and had a huge crush on Han (sorry, Luke), was thrilled with her weapon. "Oh, please—they had a lightsaber made for me!" she said. "That was the coolest thing. I felt like a little kid when they handed me that. I had to practice for a few minutes—that thing was heavy. We played with it all day. I had fun knocking over the lights."

A model since age 12, Baksa said this project meant more to her than most of her previous jobs. "When they told me my picture had to pass through Lucasfilm, that



WHO IS MARA JADE?

ALL THERE IS TO KNOW ABOUT
THE RED-TRESSED JEDI

NAME: MARA JADE DYNES
SPECIES: HUMAN
AFFILIATION: IMPERIAL
NEW REPUBLIC
DARK: JEDI KNIGHT
HONORABLE: VICTIM
FAITH: FAMILY HISTORY UNKNOWN;
RECENTLY MARRIED LUKE SKYWALKER, TALK-
ING THE SKYWALKER-SEGO CLAN
AGE: APPROXIMATELY TWO YEARS
YOUNGER THAN LUKE SKYWALKER
WEAPON: MAGENTA LIGHTSABER;
LUKE'S DARK MASTERS FROM THE
EMPIRE STRIKE BACK
VERSES: JAMES FORD, MONTY
LUCK: JADE SABRE
QUOTE: "ASK ME IF I CARE." (HEIR TO THE EMPIRE)

LIGHT SIDE: Mara Jade, Jedi Knight

Does she suffer for holding in so much emotion?

I see her as fairly well-balanced, actually, fulfilling both needs. That again is a very long process. In real life, when you've been hurt as badly as she was and abandoned as badly as she was, it takes a while to trust people. There are some people she's letting in, and some people she's letting in kind of half way. I see her growing a lot in five books, and I hope future

authors will continue that growth.

This is going to sound like the most basic, dumb statement, but I really like her name.

I picked that very deliberately. Mara is the Hebrew name meaning bitterness, and in one of my dictionaries, one of the definitions of jade was a discarded woman. So it was deliberately set up to be her history in her name, as it were. It's got a ring to it. I'm always trying to be very careful with my major character names to make them look good visually, because that's what people are seeing, as well as having some meaning if possible, and of course the lyrical resonance.

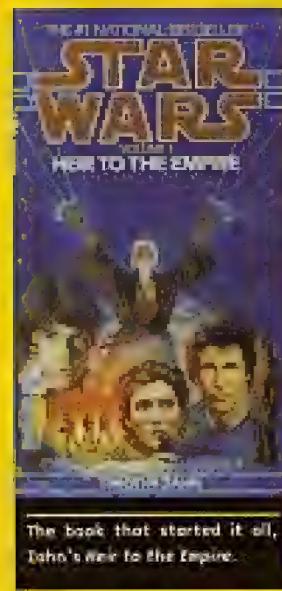
Now that Mara Jade is part of the *Star Wars* pantheon, she has been written

for by a handful of other writers. Is it hard letting her go?

It is a little bit unnerving. You always feel a proprietary right toward your characters, but of course when you go into a shared universe, you know that doesn't happen. Some of the writers I think are doing a pretty good job with her. I like the stories Mike Stackpole put into *A Jedi* with her—he got her pretty close. Mike's got a good gift for dialogue, and she talked pretty much like Mara.

As a reader, what would you like to see for Mara in the future?

I'd like to see her get a little peace and quiet for a change—but the reality of the stories means



The book that started it all,
Star Wars: How to the Empire.

CONTINUED ON NEXT PAGE

SABER RATTLER:

AFTER LUKE FOUND THE LIGHTSABER HE LOST DURING HIS DUEL WITH DARTH VADER AT BESPIN, HE GAVE THE HONORED WEAPON TO MARA JADE.

kind of told me, 'OK this is big,' she said. 'It's just so cool with how much *Star Wars* meant to me when I was young. I collected those cards for years—and I can't believe I ever let them go. I had every single one!'

Now that she is a card, Baksa said she's glad she was introduced to the Emperor's Hand. 'I like that she's a no-nonsense character—she's taking care of business,' Baksa said. 'I like the fact that she's a bad guy but not really. I think she has a really good heart, she's just been taught poorly. She's beautiful, she's strong, she's a character that has a long way to go. She started out being one thing and you're going through this big life change with her. Even though she starts as a bad guy, she's really likable—I liked her right away.'

Said Decipher's Burns, 'In the first three

films, there are so few women except for Leia, so I think that's the appeal to her—plus the fact that she is struggling with her own duality of nature, such as Luke has.'

Whatever the attraction, Mara Jade's fans see now one step closer to the elusive Jedi. 'It was exciting,' Burns said, 'because everything else has been an illustrated or figure depiction of her, so to have a photographic depiction of her is the top of the canon. You never know—she might be appearing at a Con near you.'

That's a prospect Raksa would welcome. 'I would love to do that,' she said. 'It sounds like the greatest fun—to become Mara Jade for a day.' Hey, nobody said being Mara Jade was easy, but we didn't say it couldn't be fun. ♦

CONTINUED FROM PREVIOUS PAGE

there's got to be some conflict. I see her having really grown with her relationship with Luke. I think the two of them really do compliment each other well. I think she would like to have a child or two. I think she would be a wonderful mother, nurturing but also training them in the same kind of awareness and competence she herself has.

I think she and Luke would be wandering around, solving problems, helping people, fixing things that have gone wrong around the New Republic—sort of the itinerant Jedi you saw in *The Phantom Menace*. They could have a certain amount of peace and family, and also have the intellectual stimulation and satisfaction of fixing things. I think it would be a good balance—whether you could get books out of it, I don't know—maybe more in the realm of short stories, small problems. But I would see her just calming down. She's been fighting for a long time, not just physical enemies but also the emotional impact. She has no past—the Emperor took that away from her. And for a long time she had no friends; no one she could trust. I see her growing to be more well-rounded, comfortable with herself and her life.

A lot of fans felt she should have gotten together with Luke a long time ago.

I don't think that would have worked. She had been hurt too long. She had been carrying what she thought was her own anger against Luke, which of course turned out to be the Emperor's anger. But they'd just started learning how to be friends, and I think any romance at that time would have been very unrealistic. I wanted to give them time. People need that.

Of all the characters you've created for the *Star Wars* universe, does it surprise you at all that this is the one that took off?

She showed pretty early on that she was going to be popular, and I think that popularity's been growing over the years. I did not set out to say, 'OK, I will make a wonderfully memorable character.' She fit the story, she fit the *Star Wars* universe, and she was fun to write. That's the goal of the writer. What the public does with characters or how they latch onto something is out of our control.

I'm very pleased and very honored the fans have taken to her. Of course, any hero or heroine I write about, I like them myself, and it's very gratifying that other people like her as well. It's especially an honor that she fits in so well with the characters we have seen on screen. The fact that she could slide into that universe and fit is a real compliment to me. ♦



Box art from Jedi Knight: Dark Forces II: Mysteries of the Sith by LucasArts.

MARA JADE: SUPERSTAR!

A COMPLETE LIST OF MARA JADE'S STAR WARS ADVENTURES,
IN ORDER OF THEIR RELEASE:

NOVELS »

HEIR TO THE EMPIRE by Timothy Zahn (1991, Bantam Spectra Books)
DARK FORCE RISING by Timothy Zahn (1992, Bantam Spectra Books)
THE LAST COMMAND by Timothy Zahn (1993, Bantam Spectra Books)
DARK APPRENTICE by Kevin J. Anderson (1994, Bantam Books)
CHAMPIONS OF THE FORCE by Kevin J. Anderson (1994, Bantam Books)
AMBUSH AT CORUSCANT by Roger MacBride Allen (1995, Bantam Books)
CHILDREN OF THE JEDI by Barbara Hambly (1996, Bantam Books)
ASSAULT AT STAGHTA by Roger MacBride Allen (1995, Bantam Books)
SHOWDOWN AT CENTERPOINT by Roger MacBride Allen (1995, Bantam Books)
DARKSTALKER by Kevin J. Anderson (1995, Bantam Books)
THE NEW REBELLION by Kristine Kathryn Rusch (1994, Bantam Books)
SPECTER OF THE PAST by Timothy Zahn (1997, Bantam Spectra Books)
A JEDI by Michael A. Stackpole (1997, Bantam Books)
VISION OF THE FUTURE by Timothy Zahn (1998, Bantam Spectra Books)
VECTOR PRIME by K. A. Salvatore (1998, Del Rey Books)
DARK TIDE: SWALLOUT by Michael A. Stackpole (2000, Del Rey Books)
DARK TIDE: RUIN by Michael A. Stackpole (2000, Del Rey Books)



Mara Jade from the cover of *Vision of the Future*

COMICS »

HEIR TO THE EMPIRE by Timothy Zahn, adapted by Mike Baron, art by Darwyn Cooke & Fred Blodgett (1992, Dark Horse Comics)
DARK FORCE RISING by Timothy Zahn, adapted by Mike Baron, art by Terry Dodson (1997, Dark Horse Comics)
THE LAST COMMAND by Timothy Zahn, adapted by Mike Baron, art by Eddie Blkovic (1997, Dark Horse Comics)
MARA JADE: BY THE EMPEROR'S HAND by Timothy Zahn & Michael A. Stackpole, art by Carlos Ezquerra (1998, Dark Horse Comics; issue 16 on starwars.com)
STAR WARS TALES #1: "A Night on the Town," by Timothy Zahn, art by Igor Kedey; "Extinction," by Ron Hart, art by Claudia Castellini (1999, Dark Horse Comics)
Star Wars: Union by Michael A. Stackpole, art by Robert Terenzi (1999, Dark Horse Comics)

SHORT STORIES »

"FIGHT CONTACT" by Timothy Zahn, from *Star Wars Adventure Journal* (1992, West End Games; reprinted in *Tales from the Empire*, 1993, Bantam Books)
"SLEIGHT OF HAND: THE TALE OF MARA JADE" by Timothy Zahn, from *Tales from Jabba's Palace* (1994, Bantam Books)
"JADE SOLITAIRE" by Timothy Zahn, from *Tales from the New Republic* (1995, Bantam Books)



Masters of Terria Käti

GAMES »

STAR WARS: MASTERS OF TERRIA KÄTI (1997, LucasArts for PlayStation)
JEDI KNIGHT: DARK FORCES II: MYSTERIES OF THE SITH
(1998, LucasArts for PC)
STAR WARS COLLECTOR'S CARD GAME: LARRA'S PALACE ENHANCER
EXPANSION (1998, Wizards of the Coast)

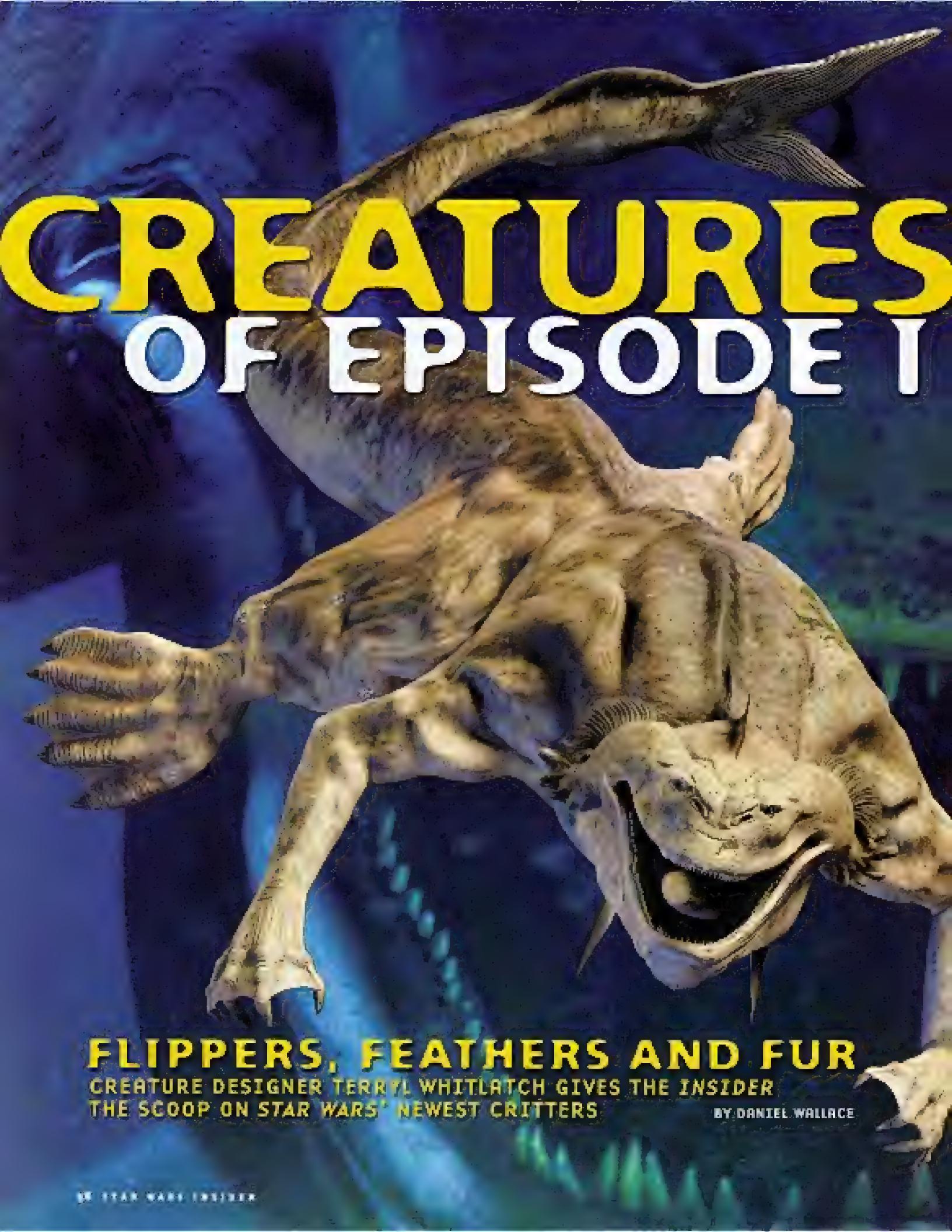


Jedi Knight: Dark Forces II
Mysteries of the Sith
Mara Jade Action Figure

ACTION FIGURES, ETC. »

STAR WARS FINEST R4-6: MARA JADE CARD (1996, Topps)
ROCKS MACHINE'S EPIC COLLECTION: HEIR TO THE EMPIRE (1994, Schleich)
MARA JADE ACTION FIGURE (1998, Hasbro)

CREATURES OF EPISODE I



FLIPPERS, FEATHERS AND FUR

CREATURE DESIGNER TERRY WHITLATCH GIVES THE INSIDER
THE SCOOP ON STAR WARS' NEWEST CRITTERS

BY DANIEL WALLACE

JEDI KNIGHTS VS. THE TOXIC CLOUD! ANAKIN SKYWALKER AND THE ENERGY EATERS FROM DIMENSION X!

This is the first and last time you're ever going to see those particular *Star Wars* titles, and with good reason. While *Star Wars* is a saga set in another time and another galaxy, its enduring appeal lies in how closely it hews to our own reality. *Star Wars: Episode IV A New Hope* is essentially the story of a restless farm boy stuck in a hayseed burg who spends his days drag-racing in a beat-up hotrod; with only the slightest shift of setting, Luke Skywalker could be any teenager on any street in any town in the world.

This basic formula has held through all the *Star Wars* films, including the latest episode, *The Phantom Menace*. The planet Naboo resembles Venice mixed with the Louisiana bayou. Podracing is a blend of chariot racing and NASCAR. And the animals of Episode I, while exotic, are firmly rooted in sound biological principles. After all, a creature that appears as a mysterious toxic cloud or a shimmering vortex of energy might be unusual, but it also gets quite dull.

Art designer Terry Whittatch is largely responsible for bringing Episode I's menagerie to life with such stunning realism. "That's the appeal of *Star Wars*," Whittatch tells the Insider. "It's a romantic tale of knights in armor, but on the other hand you can picture yourself living on these worlds. They have a familiarity about them."

Even such obviously whimsical creations as the Toydarian junk dealer Watto are an amalgam of common traits, including a duck's webbed feet, a hummingbird's wings, and an elephant's snout. "When presented with these fantastic things, on an unconscious level you still

say, 'I've seen this animal before,'" she says. "Similar creatures can be found in the San Diego Zoo. You can look into the eyes of an animal and see something recognizable there."

Whittatch majored in zoology in college and briefly considered becoming a biological illustrator. "I thought about doing field guides, but decided I wanted to go beyond doing renditions of beetles." Instead, she attended the Academy of Art College in San Francisco, majoring in illustration. In January 1995 she joined Doug Chiang at Lucasfilm as one of the first illustrators on Episode I.

"Overall I was responsible for hundreds of creature designs," Whittatch says. "And maybe 15 percent actually made it into the final film. There was a certain sort of shape George seemed to like, and it's unconscious, in the way that some people like blue and others like red. Many of the approved creatures had egg-shaped bodies and stumpy tails. You'll notice those traits in the kaadu, the eopies, and the fambaa to a certain extent. Even the falumpaset. But then again, the ikopis and the peko peko are completely different shapes."

Whittatch's background in zoology was key to giving the imaginary animals the illusion of life. Her creature designs were often accompanied by detailed biological cutaways showing a hypothetical musculature and skeletal structure. Whittatch explains, "One reason I went into such detail on the skeletons was for the benefit of the sculptors and the CG animators. In order for the creatures to move believably, you need to understand what's going on inside." Many of these rare pieces of concept art can now be seen by fans in LucasArts' new CD-ROM, *Episode I Insider's Guide* and Ballantine's book *The Art of Episode I*.

SANDO AQUA MONSTER

© SABER-TOOTHED LEVIATHAN

Even though the chase through the core is short and we see only a few of the lifeforms in Naboo's oceans, the sando aqua monster is unquestionably the king of the deep. It is almost impossible to imagine a creature that could rival this saber-toothed Leviathan. While lesser sea creatures settle for compromises, the sando aqua monster has the best of both worlds—it's a big fish in a big pond.

The sando aqua monster spans an astonishing 525 feet in length, or as Whittatch puts it, "about the size of a Pacific Princess ocean liner." By way of comparison, the blue whale is believed to be the largest animal that has ever lived on our planet, and it is only 102 feet long.

"The sando started out as a viper fish," explains Whittatch. "A deep-sea fish with long teeth, but we didn't want it to look too much like the open sea killer, so we put some mammal into it. The sando includes a lot of tiger, some otter, and even a little walrus in the back fins. Basically it's a huge aquatic panther."

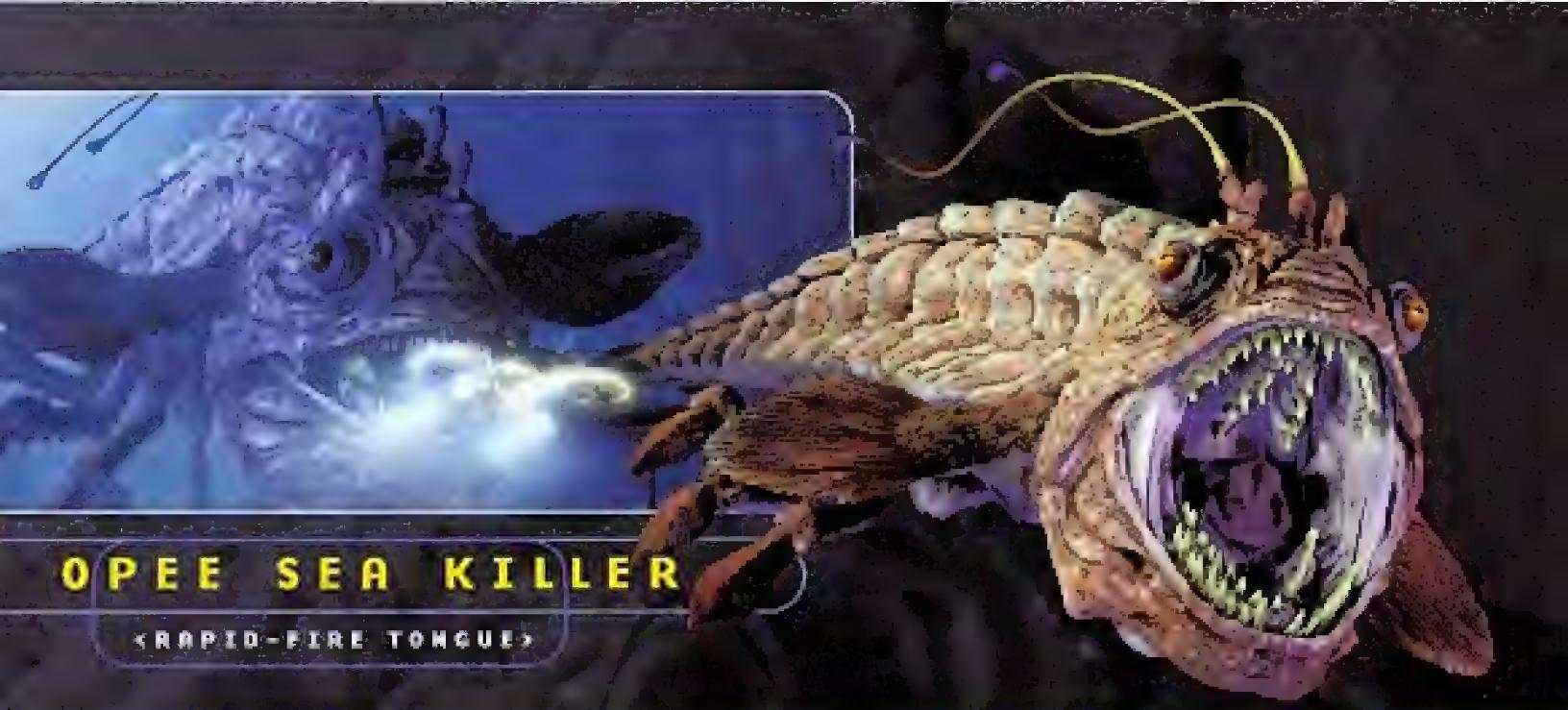
Consequently, the sando aqua monster's forelimbs are not fin-like those of the blue whale. Instead they are partially modified claws, which come in handy when you need to tear an open sea killer in half.

This arrangement may seem odd, but it is not without precedent in our own history. 215 million



years ago, during the Triassic Period, a swimming reptile called the nothosaurus had an elongated body and flipper-like claws comparable to those of the sando aqua monster. Paleontologists believe the nothosaurus may have been able to move about on land as well as in the sea—but it is doubtful that the sando aqua monster can accomplish a similar feat. Yet despite their similarities, the nothosaurus was a mere 13 feet in length, which wouldn't even be enough to provide a sando aqua monster with a decent appetizer.

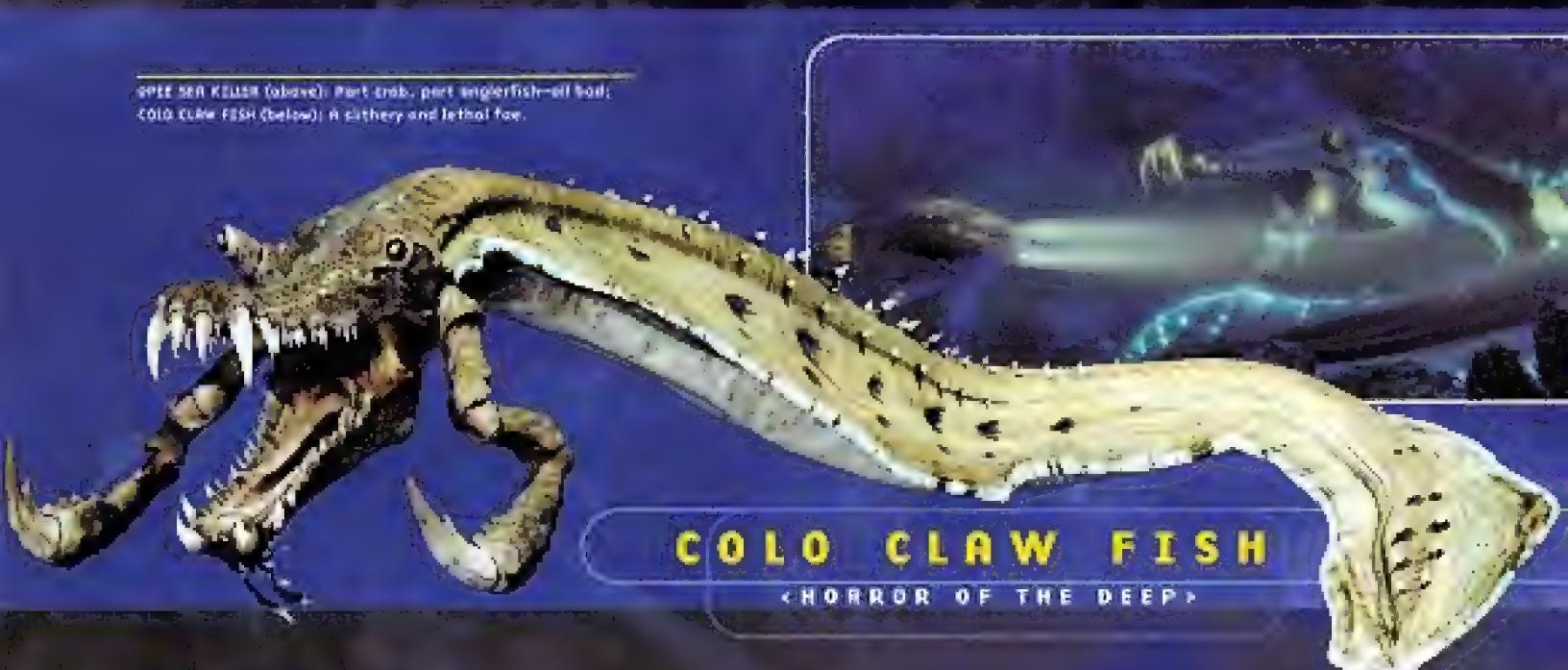
SANDO AQUA MONSTER: At 525 feet, this hungry fellow is clearly king of the Naboo ocean.



OPEE SEA KILLER

◀ RAPID-FIRE TONGUE ▶

OPEE SEA KILLER (above): Part crab, part anglerfish—oh boy.



COLO CLAW FISH

◀ HORROR OF THE DEEP ▶

Reven of the Jedi's detestable rancor monster presented a novel spin on the classic myth of "St. George vs. the Dragon." But in its underwater chase sequence, *The Phantom Menace* taps into the most primal of human fears—the horror of the deep. Early sailors crossing the Mediterranean told stories of the Kraken, a demon that could drag entire ships to a watery grave. Cartographers of the time decorated their maps with fanciful sea serpents and the foreboding inscription, "Here There Be Dragons." Modern audiences might scoff at such tales, but the enduring legend of the Loch Ness monster and films such as *Jaws* and the recent *Deep Blue Sea* prove we haven't shed the nautical phobias of our forebears.

As Qui-Gon Jinn, Obi-Wan Kenobi, and Jar Jar Binks make their way through the nadir of Naboo in a borrowed barge, the first creature to halt their progress is the fiendish opee sea killer. As its name implies, the sea killer very nearly makes a meal out of two Jedi and a Gungan by snar-

ing the sub with its super-sticky tongue. This rapid-fire tongue bears a close resemblance to those of some frogs here on Earth (and is also similar to Jar Jar's Gungan tongue). Additionally, explains Whidatch, "The opee sea killer has the legs of a crab, but it is also similar to the deep-sea anglerfish. The lure dangling from the top of its head is from the anglerfish and helps it catch prey."

The colo claw fish also threatens the unlucky Gungan submarine. According to Whidatch, the colo has elements of a moray eel, a crocodile, and a squid. "He's like a crocodile in his face," she says, "and he also has these mandibles coming from the sides of his jaws. The body is like an eel. And there are frills running the length of the body that are used for propulsion; those are based on the undulating swimming motion of squids." The stomach of the colo claw fish can expand to accommodate a particularly bulky meal, a trait that is common to pythons as well as deep-sea fishes such as the appropriately named black swallower.



KAADU

<AMPHIBIOUS HORSES>

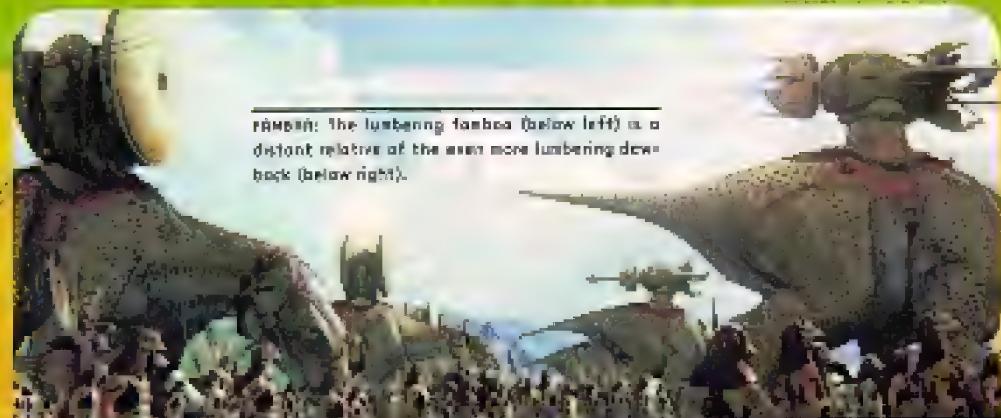
The kaadu originally had four legs," says Whiddleth of the Gungans' beloved riding beast. "But eventually we just chopped two of them off." Such arbitrary violence is an artist's prerogative—and fortunately the kaadu didn't seem to mind one bit. Kaadu are mounts used by the Gungans like amphibious horses, with some details taken from other animals. "The inside of the kaadu's mouth is a cow's mouth," Whiddleth says, revealing the level of detail she put into every aspect of creature anatomy. "Its incisors are on its bottom jaw with only hard gums on the top jaw, like a cow. That way you don't see a mouthful of teeth when it opens its jaw."

Kaadu bear a close resemblance to the family of dinosaurs known as ornithomimids, agile omnivores that could sprint very quickly on their long, slim legs, such as the flock of gallimimus seen in *Aviatic Park*. Like their Gungan masters, kaadu are capable of breathing both air and water—a trait that might sound far-fetched but which has been documented in the African lungfish. The lungfish breathes underwater through gills but can survive on land in a hibernation state for up to three years.

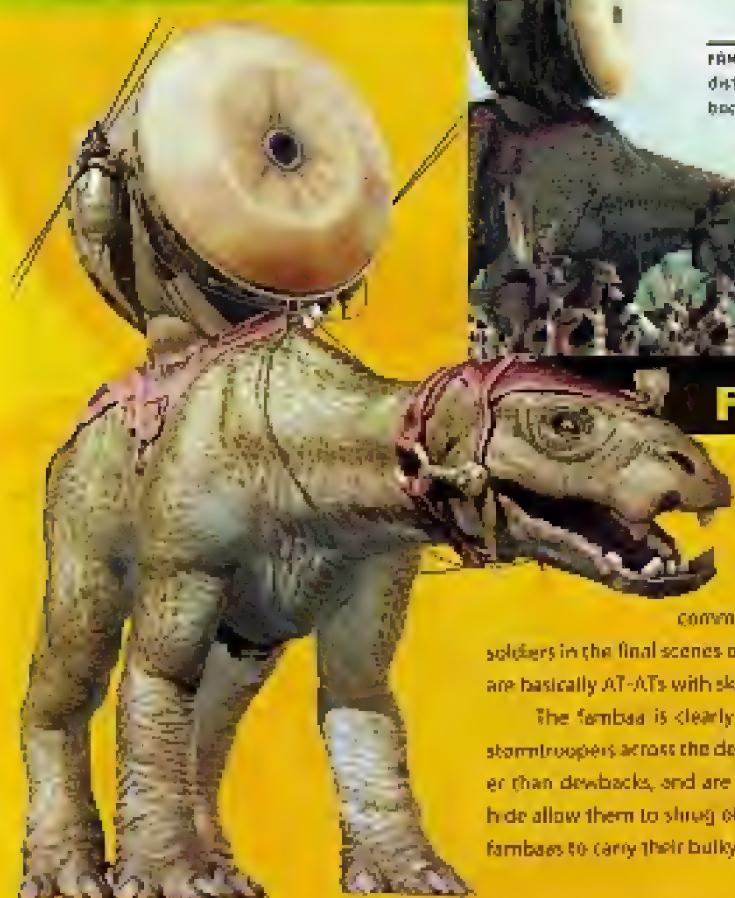
Though most of us haven't ridden anything more exotic than a horse, two-legged mounts do exist in the real world—visitors to special ranches in South Africa can saddle up an ostrich and take the temperamental birds for very bumpy and fast rides. A sprinting ostrich can travel as fast as 45 miles per hour. And on Earth, that's about as close as you can get to being a member of the Gungan mounted cavalry.



KAADU: Captain Tarpol mounts his steed.



TAMBAR: The lumbering tambar (below left) is a distant relative of the even more lumbering dewback (below right).



FAMBAAR

<AT-AT WITH SKIN>

Tough, scaly, and green, with a low chilling howl that reverberates through the soles of your shoes, the tambar is the animal you would have ridden to school if your birthday wish had actually come true. Tambars resemble dinosaurs, particularly the various members of the stegosaur family, though they lack the spikes and bony plates common to stegosaurs. But tambars hardly need them. Towering over puny Gungan soldiers in the final scenes of *The Phantom Menace* as the Gungan Grand Army assembles for battle, tambars are basically AT-ATs with skin.

The tambar is clearly related to the dewback, the reptilian mounts seen carrying stormtroopers across the desert in the original *Star Wars* movie. But tambars are much larger than dewbacks, and are therefore slower and stockier. Their immense size and tough hide allow them to shrug off low-power blaster fire, which is one reason the Gungans use tambars to carry their bulky shield-generating equipment onto the battlefield.



DEWBAC



EOPIE

«DESERT PACK ANIMAL»



EOPIE: He'll be your beast of burden.



FALUMPASET: His stocky legs were inspired by those of a Clydesdale horse.

FALUMPASET

«NOTORIOUSLY STUBBORN»

Compared to the Amazonian richness of Naboo, the desert planet Tatooine is like the barren interior of a blast furnace. Desert environments make up one third of the Earth's total land mass, yet they seem like the last place you would ever look to find plants or animals. But a patient observer camping out in the forbidding Sahara will eventually discover the addax antelope, the sooted sheep, and the Ruppell's sand fox.

In much the same fashion, the desert planet Tatooine has slowly been revealing its wonders to moviegoers ever since 1977. Banthas and a skeletal krayt dragon were evident during *Star Wars'* initial release, while giraffe-like rontos and a new, improved dewback appeared in the Special Edition. Now, *The Phantom Menace* unveils a new beast of burden: the eopic.

If your stable isn't big enough for a bantha or a ronto, the eopic is the desert creature for you. No larger than a horse, eopies are more the size of the animals one would expect to encounter in a harsh desert environment. Their smaller size means they consume much less food than a ronto, a fact that is greatly appreciated by the hard-up inhabitants of Mos Espa.

"The eopic was a creature by committee," says Whirlatch. "Doug Chiang came up with the initial design, then he gave it to me to add some believability to it from my anatomical skills. The end result is a variation on the camel."

Both the eopic and camel are desert pack animals that can store water in their bodies and have a covering of fur. While such fur might seem to be a disadvantage in the unrelenting heat, it is in fact a blessing. The coarse hair of camels and eopies helps insulate them, forming a protective layer that absorbs the solar radiation before it can reach the skin.

It's easy for the uninitiated to confuse the bantha with the falumpaset. The names are similar, they are both sturdy quadrupeds, and they're both seen in the climactic Gungan ground battle. But the falumpaset is much smaller and mammalian in appearance. When Jar Jar accidentally opens the back gate of a battle wagon and releases a payload of energy balls, the creature pulling the wagon is a falumpaset.

"The falumpaset is like a rhinoceros," says Whirlatch. "A giant extinct rhinoceros, but without horns. I experimented with the legs and liked the look of the Clydesdale horse, so the falumpaset has the stocky sturdy legs of a Clydesdale."

Falumpaset don't look much like elephants, but behaviorally they are close kin. Elephants are so intelligent that they have shown evidence of tool-using and sophisticated communication; one researcher even trained an elephant to paint pictures. Falumpaset are as intelligent as elephants, which is both a blessing and a curse to their Gungan trainers, since the creatures are notoriously stubborn.





PIKABI, IKOPI & PEKO PEKO

«FRENZIED CREATURE STAMPEDE»

Kadu, fambas, and tulumpases are important both for their size and their role in Gungan society. But the Naboo swamps are bursting with other animals from the tall to the small. When Qui-Gon appears in the swamp pursued by a charging MTT, the surrounding foliage seems to explode as it releases a snoring, squawking, frenzied creature stampede that passes in a blur.

In some ways, the quick swamp chase is to *The Phantom Menace* what the famous cantina scene was to *A New Hope*: so many details are packed into such a short snippet of film that only through repeat viewings—or a quick finger on the pause button once the video is released—will fans be able to appreciate the care that went into the creature design. A few of the lesser-known animals glimpsed during the stampede are the peko peko, the ikopi, and the pikabi.

The peko peko is notable as one of the only birds in a *Star Wars* movie. Excluding *The Empire Strikes Back*'s spacegoing mynocks and flying reptile glimpsed briefly on Dagobah, peko pekos (and the Naboo ducks seen as the Gungan sub surfaces at Theed, which Whillatch did not design) are the only flying creatures in the entire four-film series. "The peko peko fills the same niche as giant macaws do in South America," says Whillatch of the vibrant blue avian that is visually reminiscent of a peacock. "They eat seeds and fruits, and crack nuts open with their beaks. They also steal eggs." The peko peko is prized by Gungans for medicinal uses since its blood contains a natural anti-venom.

As its name implies, the ikopi is modeled after the okapi—a striped herbivore native to the rainforests of Zaire. "The ikopi is giraffelike but it has a short neck,"

says Whillatch. "Its long legs help compensate, but it can only eat because it has a very long tongue—even longer than Jar Jar's tongue."

The imaginary ikopi and the real-world okapi both possess near-prehensile tongues, which can be wrapped around branches and vines to strip leaves and draw them directly into their mouths. But the ikopi does the okapi one better by also having a tongue that is hollow, allowing it to suck up nectar and fluids.

"The pikabi is a repellent ibis," says Whillatch of the strange bird/reptile creature seen scurrying through the reeds to escape the Trade Federation MTT. Like the African ibis, the pikabi has a long and probing bill it uses to spear small frogs. The creature is only the size of a peacock and splashes through the muck on webbed feet, using its tail for counterbalance as it runs. "For colorization, we went to very small lizards. The pikabi has the stripes of a blue-tailed skink."



PIKABI (top) and IKOPI (bottom). They may sound the same, but they are very different indeed.

Fans wishing to discover more of Terry Whillatch's Star Wars creatures can check out *The Gungan Frontier*, an educational computer game from LucasLearning. Many other creatures that didn't make the movie's final cut appear in this addictive simulation that allows players to create their own ecosystems. Meanwhile, Whillatch was scheduled to begin design work for Episode I in autumn 1999. "I'm not sure how much design work will be necessary for this episode since we were kept so busy laying the foundation for the first one," she says. "But I'm sure there will be plenty of surprises."

Daniel Wallace is the author of several *Star Wars* books, including *Star Wars: The Essential Guide to Species* and *What's What in Episode I*. He wrote about the ships of Episode I in *Insider #44*.



STAR WARS

JEDI ROCKS

by Jon Bradley Snyder

JEDI
BOOGALOO



Just when you thought it was safe
to go back to your stereo,
the Insider Strikes Back with another
treasure trove of Star Wars-inspired
rock, rap, metal, lounge,
and—yes—even calypso.

Is there any genre of music that hasn't been touched by the influence of Star Wars? A year and a half ago, I thought there was. Now I'm not so sure. In *Star Wars Insider* #40, I wrote an extensive expose on the Star Wars-inspired songs in popular music. The genres of music with Star Wars connections included rock and roll, reggae, jazz, disco, techno/dance, comedy, punk, funk, alternative rock and even country.

After I finished that article I felt I had just penned the definitive piece on Star Wars music, spanning more musical styles than even I had thought possible. Feeling smug and self-satisfied, I sent the issue to press feeling that I had closed the book on Star Wars music.

I was **WRONG**.

Star Wars Insider readers showed me I was wrong. My favorite things about *Star Wars Insider* readers (yes, this means **YOU!**) is that when a call to action is issued you respond like the gauntlet has been thrown down. I challenged all readers of the previous "Star Wars Rocks" article to send in Star Wars-related music that I hadn't mentioned. I expected to get a couple of responses, and instead I got a quick flood of mail, as if to say "In your face Mr. *Star Wars* magazine editor!"

I took my lumps like a man. Even I was humbled by how much Star Wars music that was still out there, and how much more has emerged in the past year. I would be remiss if I didn't share this information with my beloved readers—plus I needed an excuse to commission a painting of Darth Maul breakdancing.

Which brings us to:

THE 1999 STAR WARS MUSIC AWARDS



Best Episode I Inspired Song

"The Saga Begins"
from *Running With Scissors*
Weird Al Yankovic, BMG, 1999

Weird Al's "Yoda" (1995), set to the tune of the Kinks' "Lola," is one of the all-time great Star Wars songs. So it is only fitting that he would strike back at The Phantom Menace, in the form of an opus set to the tune of Don McLean's "American Pie" called "The Saga Begins." While this is not the best cover ever of "American Pie"—that honor would have to go to Killdozer's excellent gravel-throated version found on their 1998 *For Ladies Only* LP—Yankovic makes brilliant use of this song's long, dense lyrics to lampoon a new generation of Star Wars characters.

The only problem is that much of Episode I's younger audience may never have heard McLean's original 1971 chartbuster. Call me Grandpa, but I, for one, am glad Al resisted the urge to give the *Star Wars* treatment to something more '90s like the Spice Girls or the Backstreet Boys—or his stated second choice, an Offspring spoof called "Pretty Fly (For a Jedi)."

An early contender for this award in the year 2000 is Meco, the artist who started it all with his classic 1977 LP *Star Wars and Other Galactic Funk* (*Star Wars Insider* #33). Word is that Meco has recorded his own unique take on such tracks as "Duel of the Fates" and "Augie's Municipal Band" for a proposed album called *Music Inspired by the Phantom Menace and other Latin Funk*. If Meco is able to score distribution for his new music, the Rebo



These two "Duel of the fates" dance mixes are for completists only; not the best Star Wars music out there.



award committee will, of course, take a serious listen.



Best New Star Wars Band Name

Skabba the Hut

This is also the only band name I've ever seen to reference Jabba the Hutt. Skabba the Hut is a high-energy ska band from Maryland whose song "Fat Guy On My Head" appears on a fine compilation from Radical Records called *Old Skampilation Volume #3*. The band should have a new album out sometime soon, and if they can continue to title

PLANET CORP
DUEL OF THE FATES

BY JEFFREY HARRIS

PHOTOGRAPH BY JEFFREY HARRIS

CD DESIGN BY JEFFREY HARRIS

CD ART BY JEFFREY HARRIS

CD CASE DESIGN BY JEFFREY HARRIS

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CD CASE DESIGN BY JEFFREY HARRIS

Their songs and albums as cleverly as "Fat Guy On My Head," I foresee a long, productive career ahead of them. My suggestion for a CD title: *I Get Out There to Workin' in the Pit*.



**Best New Version
of the Star Wars Theme
"Star Wars"
from Giant Robot
Published: Spring 1994**

but it is a Japanese import-only CD, so it took me a while to track it down. This track comes from an almost all-instrumental concept album about a 50 foot man with a chicken bucket on his head who attacks Tokyo with the sounds of his guitar. Trigged in toward the end is this nicely rocking version of John Williams' *Star Wars* theme. Although overhyped as a score, Williams' music is still a joy to hear.



native rock, when Buckethead starts cranking up the guitars they have a serious Randy Rhoads-era Ozzy Osbourne influence going for them, which can be heard on the *Story* track.



**Best New
Star Wars Album**
Star Wars
Devoil, Pop Music, 1999

There are a bunch of Star Wars dance tracks out there, but many of them are weak. One of the most inspired is from an artist called Yo Da Man with a CD put out by Knel titled *Star Wars Dance*.

Star Wars
Main Theme
Millennium
Mix (Yes, the
same Ktel
famous for
doing compi-
lation albums
of 70s and and
80s, too, 40



music.) Dezrok, however, has managed to put together a quite listenable *Star Wars* dance mix on this 6-track CD, which has 4 versions of the "Main Titles" and two versions of the "Imperial March." One version of the "Main Titles" is over 12 minutes long—put that in your pipe and dance to it.



**Sheet Music Covers of
the Imperial March
"Imperial March"
Michael Sazantos.
Unpublished score, 1990.**

I don't know how I got this but it's a really cool version of the Imperial March (otherwise known as Darth Vader's theme) with fuzzy, grainy guitars on the melody and what sounds like off-speed sampling from the original record. This is an arty, bizarre but original interpretation of one of the best pieces of Star Wars music.



**Best MP3 Star Wars Song
Posted on the Internet:
"My Friend Chewbacca"**

The rise of the mp3 format has caused a mini-explosion in Star Wars music on the Internet. For those who are unfamiliar, mp3 is an audio compression format that allows a musician to create a high-quality digital recording that doesn't take up a lot of memory and is easily downloadable from the Internet. The biggest and best mp3 site is mp3.com. Many clever musicians have found out a great way to get noticed among the thousands of mp3.com songs is to have something Star Wars-related

in your club. To be fair, many musicians who have tapped into the mp3 technology are also part of the Star Wars generation, and are no doubt expressing their sincere love of Star Wars when they title their songs things like "Star Wars Episode II Prelude to Warfare" (by a band called Skull and Helldivers). If you do a search under Star Wars or various Star Wars characters on mp3.com, you are bound to find a pile of tracks you've never heard of before.

Once you listen to these tracks you may conclude that they ought to remain obscure. I found a couple worth listening to. I chose Unicks Face's "My Friend Chewbacca" on the basis of sheer lyrical genius.

He fights just like Bruce Lee
And when he gets wet he smells real bad
He's a diaphonic fool
And in a leisure suit he looks real cool
Other interesting, and more serious, mp3.com Star Wars songs include "Far Far Away (The Star Wars Song)," by emo/alternative band Ultimate Takebook; "Star Wars," by smooth hip hop outfit AB+; and "Star Wars Song," by country rock group Center Divide. Songs move on and off mp3.com furiously, so



7 NEW SONGS WITH *STAR WARS* CHARACTERS IN THE TITLE

1. **YODA**
from *mmmm...good*, by Liquid Plumber.
Banana Royal Records, 1995
2. **BOBA FETT**
unreleased CD, Ricky B., Right Word Media, 1999
3. **DEATH OF A BOUNTY HUNTER**
7" by Cornelius, Associated Porkchops, 1998
4. **YODA LADY**
from *20 Golden Showers*, Bubonique
5. **DARTH VADER HELMET**
Sneeze, self-titled CD
6. **YODA (THE STUMPS OF DEGOBAH) (SIC)**
Passion Flute, posted on mp3.com
7. **LUKE SKYWALKER AND INDIANA JONES**
by Phil Pritchett, posted on mp3.com

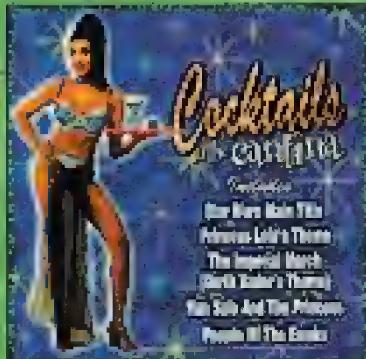


there is no guarantee these tracks will be there if you check, but you can bet something Star Wars will be.

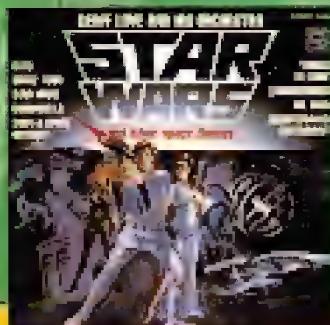


[Best Bits of Chewbacca in a Cool Form](#)

Well, you know there was a runner-up for the category: DJ Covered Wagon Chewbacca. Both artists can be found on mg3.com.



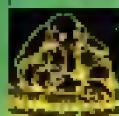
Like it cheeky? Then these two Star Wars CDs are for you.



6 BEST THINGS READERS SENT ME

1. Allan Kausch: Our stalwart editor at Lucasfilm is a punk/rock diehard who hipped me to **SKABBA THE HUT**, among other things.
2. Shane Turgeon: Shane sent an incredible tape that included **CODE 13**, **BLINK 182**'s "A New Hope" track from their *Dude Ranch* album, a bunch of Star Wars-related **FUGEES** material, and **HOOTNGRUSH**, the band who named their record *Kashyyyk*.
3. John W. Baldwin: John sent in the incredible piece of audio archaeology that is **MC GEE GEE**.
4. Hugh Fleming: Our resident artist Hugh is always keeping me in touch with Australian grooves like **SALACIOUS CRUMB** and **GEOFF LOVE AND HIS ORCHESTRA**.
5. Todd Fadel: Sent in his band **TWIN SISTER**.
6. Mike Piontek: Sent a CD of his band **LIQUID PLUMBER**, with the song, "Yoda".

Thanks to everybody.



Most Unexpected Star Wars Music Discovery: "Star Wars"
from Lawrence Welk Live at Tahoe, Lawrence Welk Orchestra, Ramwood Records, 1978

...and cornball as you would expect. The best part is when the bandleader introduces the tune as a number by good friend "Johnny Williams." Available only on cassette and LP, I'm still trying to confirm the existence of an 8-track tape version.



Most Annoying Star Wars Poem: "Poem"

from A Part of America (Die Today), Scottie B, Havoc Records

...that has a tasteful use of the Imperial March in the bridge.



Best Star Wars Christian Rap Song: "Thy This One"

MC Gee Gee, year unknown

...about this mystery recording by the female MC named Gee Gee, which was sent in by a loyal reader. "Cantina Band" is sampled liberally for the chorus. Needless to say, MC Gee Gee has the genre of Star Wars Christian rap songs all to herself. Must be heard to be believed.



Best Star Wars "Tikk": "Sweet Palpatine"
by Sardicus, posted on theforce.net

...to the tune of Neil Diamond's "Sweet Caroline":
Sweet Palpatine
Ew never seemed so good, yeah...
Galaxy's in decline
Bury you have all that mighty power
"Filk" is the fine art of writing new, fan-related lyrics to popular songs. There is a long tradition of filking in science fiction and fantasy fandom. If you are one of the lucky few, you may have even witnessed plucky minstrels plying their trade at the local science fiction convention. Everything from Star Trek to Conan has provided inspiration for a filk, and Star Wars is

no exception. "Sweet Palpatine," and other Star Wars filks can be found in the Musical Humor section of theforce.net, which along with yakface.com and rebelcum.com is one of the greatest Star Wars fan Web sites. Another nice filk is "Magic X-Wing Ride" by Andrew Sniegowski, sung to the tune of Steppenwolf's "Magic Carpet Ride":

Well, you don't know what, TIEs we'll find,
Why don't you come with me little droid,
on a magic X-wing ride.
You don't know what, TIEs we'll see,
Why don't you tell your scoundrel to me,
ejection seats will set us free.
Now it's your turn. Try one—it's fun.



Best Lounge Star Wars Music: "Star Wars"

from Put Some Style In It, Lounge Brigade, Shanachie, 1998

...of Bill Murray's "Nothing But Star Wars" Saturday Night Live skit from the late 70s. They have added a few new lines but the silliness remains intact. For those that really enjoy their Star Wars music, in the elevator there is *Cocktails in the Confito*, another Star Wars lounge record that sounds like a cross between Esquivel and Martin Denny.



Best Dance Star Wars Music: "The Force & Salacious Crumb"

California's The Force and Australia's Salacious Crumb. The Force is



Star Trek: The Next Generation
Star Trek: The Next Generation
Album 20
Star Trek: The Next Generation
the BMX Bandits

FORCE

straight-ahead American hardcore punk. They have one Star Wars-related song called "Star Destroyer," but if you read the lyrics it's actually about the music industry. *Galactic Soca* sounds like chunky pop-metal à la Limp Bizkit.


Hardcore Devoted to Star Wars
Twin Sister

from Portland, Oregon, that is all, from, and about Star Wars. Their name refers to Princess Leia and every song on their eponymously-titled CD (1998, Bionic Family Records) is about Star Wars, including songs like "We Got Company," "We Don't Serve Their Kind Here," and "He's No Good To Me Dead." The press release that band leader Todd Fadel sent me described their music as a cross between the Red Hot Chili Peppers and Rage Against the Machine, or in Todd's words "Star Wars and rock-n-roll mixed in a blender at hyperspeed."



Each Journo's about
an obscure character
"Dianoga"
from the *Orbit EP*,
Negative Reaction
Game Two Records, 1998

for themselves:

Down under the water
So far down under water
I will take you to meet your grim and
watery nightmare
I am the king of all
Of all undersea worlds
Look in my eye human
I am the Dianoga



From *Star Wars Rocks I: Underwater Edition*
"Star Wars"
from Raven, *Live at the Inferno*,
Mega Force Records, 1994
"Star Wars Soca"
Byron Lee and his Dragonaires

that early eighties metal-masters Raven actually do a song called "Star Wars" on their album "Live at the Inferno." If anybody knows what the lyrics are about write in—I couldn't make out a word.

After finding Raven's Star Wars metal song, all I needed was a Star Wars calypso song, two of the untouched genres I had noted in the previous Star Wars Rocks article. Enter Morgan Phillips, who created the Star Wars "break-beats" that rocked Stage B at the Star Wars Celebration last spring. Morgan tipped me to a calypso song called "Star Wars Soca" by Byron Lee and his Dragonaires. Morgan also sent the best response

I got to the first Star Wars music article: "When I saw that crumb Alex Empire (who's real contribution to SW is nil) and that gang of no-talent posers Boba Fett Experience, I wanted to come out and kill you." Luckily, instead of killing me, Morgan sent me cool music.

The Scottish band BMX Bandits did an album in 1991 that was only released in Japan called *Star Wars*, which has a song coincidentally called "Star Wars," but it doesn't utilize John Williams' melodies. Another British Isles



band called the Supernaturals also does a song called "Star Wars," a dippy acoustic tribute to their favorite film. If that weren't enough, different songs called "Star Wars," Boston punk rock legends SSD did a song in 1981 with that title. At 32 seconds, it's the shortest Star Wars song ever.

No movie has ever inspired so much pop music. And no man has ever spent more time listening to it than I have. Always remember, fear leads to the dark side, but if the dark side leads to some good breakbeats, that's OK.

Most of the music mentioned here can be found at www.starwars.com, which is a great website in its own right.


**6 Star Wars songs
Jon Wishes
would happen**

1. BECK AND KOOL KEITH collaborating on a song about IG-88.
2. THE PROPELLORHEADS give John Williams soundtrack music the same excellent treatment they gave *Her Majesty's Secret Service* on Decksdrumsandrockandroll.
3. THE HELVINS doing a heavier-than-all-get-out cover of the Imperial March.
4. A good ska band like the TOASTERS or SKABBA THE HUT doing a cover of the Cantina band music.
5. A FATBOY SLIM remix of any Star Wars music.
6. Anybody writing a song about LOBOT.



the horse's mouth

WEDDING BELLS AND WOOKIEE YELLS

LUKE SKYWALKER AND MARA JADE TIE THE KNOT, WHILE CHEWIE STRUTS INTO THE SPOTLIGHT OF HIS OWN DARK HORSE COMIC

by Peet Jones

In the swirl of interest

surrounding *The Phantom Menace*, it's still nearly impossible to forget the characters that started it all. After all, they've been alive in our imaginations for over 22 years—long enough for characters like Luke Skywalker, Princess Leia, and Chewbacca to have established themselves indelibly in the public consciousness. Within the original *Star Wars* trilogy and beyond, these characters have formed relationships and lived lives that symbolize the best aspects of human endeavor: truth, justice, freedom, equality, lifelong brotherhood. Role models? Absolutely. Deserving of more of our attention? A legion of fans certainly thinks so.

This season, Dark Horse is privileged to be able to tell a couple stories specially designed to open the books on two of the original trilogy's most secretive and fascinating characters. November sees the release of *Star Wars: Union*, and with the coming of the new year Dark Horse is proud to introduce *Star Wars: Chewbacca*.

IF THERE BE ANY OBJECTIONS TO THIS UNION...

Union promises to be one of the most ambitious core-character stories in recent years, as it features the *Star Wars* galaxy in a never-before-seen portion of the timeline, a period that offers the maximum array of *Star Wars* characters created in both the original trilogy and the expanded universe. And what, exactly, are all these characters doing in one miniseries? Well, who wouldn't want to attend the wedding of the New Republic's Jedi savior Luke Skywalker and the one-time Emperor's Hand, Mara Jade?

It should come as no surprise to many fans that the pair are to be wed. Bantam author Timothy Zahn's excellent *Vision of the Future* implied a powerful bond between Luke and Mara, a sharing of vision and feeling; a union in the true sense of the word. But as plans began to be drawn up for Del Rey's new line of *Star Wars* novels, it so happened that the story of The New Jedi Order worked best if several years had passed in the continuity. Thus, R.A. Salvatore's *Vector Prime* begins some five years later, with Mara Jade now Mara Jade Skywalker! Needless

to say, if the nuptials of these two popular characters were to occur completely "off-screen," fan reaction would be bitter indeed.

That's where *Union*—the four-part story of the galaxy's most Forceful marriage—comes in. But as with 1998's *Mara Jade: By the Emperor's Hand* appearing from the ashes of Stackpole and Zahn's *Specter of Thrawn* comics project, *Union* arose from something else entirely. At the time, Michael A. Stackpole was the only author from the Bantam run of novels tapped by Del Rey to contribute to the New Jedi Order storyline, which presents a galaxy where, free from the oppressive galactic tyranny of the Empire, petty squabbles and long-hidden blood feuds erupt.

Stackpole saw this period as a great place for a story investigating the history of the war-prone *Star Wars* culture. The *Hired Vector* would simultaneously comment on the former *Star Wars* universe as it introduced the new one. But while the outline remains one of Stackpole's most comprehensive and compelling to date, Lucasfilm unfortunately decided not to pursue the project. Yet instead of folding his cards, Stackpole spread them out with another winning hand: the wedding of Luke Skywalker and Mara Jade.

It was instantly obvious that this was a grand opportunity, and a great responsibility. Even for someone as accomplished as Stackpole, the task was a daunting one: how does one approach the wedding of two of the most popular characters from *Star Wars*? Can

the wedding be done in such a way that it is not anachronistic, or otherwise feels like an "Earth" wedding? How in blazes do a couple of Jedi Knights get married, anyway?

"The biggest problem," Stackpole tells *The Insider*, "was trying to figure out how we could have this very beautiful and solemn event, and still get all the action, adventure, humor, and romance in, plus allow folks to see some of the characters who have never before had a graphic representation and do it all in four issues." Stackpole pauses for a breath, and continues. "Taking into account the vast traditions in the universe layered another level of complexity on the task," he says, "not to mention trying to figure out how the Jedi would view all of this. The nice thing about the *Star Wars* universe, though, is that it is rich and flexible enough that once the questions are posed, solutions just begin to fall into place."

So what can fans expect to see in the



ABOVE & FACING: Cover art for *Star Wars: Union* by Duncan Fegredo.

YOU'RE NOT CONCERNED ABOUT OUR GETTING MARRIED, ARE YOU?

DON'T EVEN JOKES. HAVING YOU SAY YOU'D BECOME MY WIFE IS THE BEST THING THAT HAS EVER HAPPENED TO ME.

NO REGRETS, NO CONCERN, NOT NOW, NOT EVER.

"THE STAR WARS UNIVERSE HAS ALL THESE WONDERFUL UNDERCURRENTS TO IT, SO GETTING TO PLAY WITH THEM IS GREAT FUN."

—MICHAEL A. STACKPOLE, AUTHOR

miniseries? Well, plans rarely go off without a hitch in Star Wars, and this wedding is no exception. As the fledgling New Republic prepares to turn the event into a glorious symbol of the end of the long galactic struggle, remnants of the Empire pick themselves up and prepare to spoil it in a most public way. And then, of course, there's the happy couple, who would naturally prefer to slip away to some beautiful hideaway world and exchange their vows privately. True to their characters, though, both Luke and Mara realize the position they are in, and know that there is no shirking their responsibility—even though they both admit to some faint dread that tickles at the edge of their perception.

Furthermore, Union would provide just as strong a venue for Stackpole to investigate some of his favorite themes from the Star Wars universe. "Politics, and how the course of events effects people, have always been the most compelling things for me in writing stories," says Stackpole. "The Star Wars universe has all these wonderful undercurrents to it, so getting to play with them is great fun. I think seeing that sort of stuff lets us know the universe lives beyond the orbit of Coruscant."

Naturally, Stackpole paid special attention to all of the characters and their families, but, by the nature of comics, a

great deal of the storytelling is done visually. Artist Robert Teranishi's first Star Wars work was published last summer, a single-issue Qui-Gon Jinn comic that embellished the basic story of *The Phantom Menace*. But it was Robert's wish that his next project include the characters of the original trilogy. He got his wish and more—a staggering cast including Han Solo, Luke, Leia, and Mara, as well as a score or two of expanded universe all-stars, including Talon Kande, Wedge Antilles and Rogue Squadron, Booster Terrik and his daughter Mirax, and her husband, Stackpole's own Corran Horn.

In fact, readers will be seeing many of their favorite characters for the first time—as well as some of their favorite settings. When scripting a particular scene involving Booster Terrik's converted Star Destroyer *The Errant Venture*, Stackpole made a special point of directing the colorist to show the Star-Destroyer-turned-spacegoing bazaar a specific color. Likewise, a scene involving Mara trying on wedding dresses called for specific color and style reference. Stackpole developed in part with the participation of fan groups like the Star Ladies and Wild Kandes.

"The key thing for me is to sit down and figure out what the core aspect is for most of the characters I'll be using, and then put them into places where they can shine," Stackpole says. "I really do see Union as kind of a Star Wars family album, and a cap to the Bantam novel continuity. This is a postscript to the last of Timothy Zahn's novels. These characters who have saved the universe now have to get through one of the most stressful events any-



Top left: interior first Star Wars novel by Michael Stackpole with art by Robert Teranishi and Christopher Chulack. Center, in right: All-out Wookiee action on the cover art to issues 1 and 2, written by Michael Stackpole with art by Jason Phillips.





STAR WARS: CHEWBACCA PROMISES TO SHOW WOOKIEES AS THEY HAVE NEVER BEEN SEEN BEFORE, AND GIVE CHEWBACCA THE LIMELIGHT HE SO RIGHTLY DESERVES.

one ever subjects themselves to, and carry it off with the aplomb and style we're used to seeing from them. It's been a blast to script!"

WE DID IT ALL FOR THE WOOKIEE

Dark Horse's other major project this winter highlights the life and career of one of the original trilogy's most popular and yet least utilized characters. *Star Wars: Chewbacca* promises to show Wookiees as they have never been seen before, and give Chewbacca the limelight he so rightly deserves.

Writer Darko Macan, whose previous *Star Wars* credits include the much acclaimed "The Phantom Affair" story arc of the *X-Wing* series, and more recently, *Vader's Quest*, decided to approach the story of Chewbacca through the eyes of the Wookiee's friends, relatives, and in some cases, even enemies. Told in chapter-like format, the four-issue miniseries will stand as an even-handed account of the life of a hero.

Happily for fans, Macan shares the same reverence for *Star Wars* history as Mike Stackpole, and is willing to stretch himself creatively to include myriad elements of *Star Wars* media, including A.C. Crispin's recent Han Solo novels: the original meeting between Luke, Obi-Wan, Han Solo, and Chewie in *A New Hope*; and even the "Star Wars Holiday Special" that featured Chewie's family, including wife Mallatobuck, son Lumpawarrump, and father Inchy.

Some fans may bristle at this last mention, but if Macan's previous scripting work is any indicator, readers can expect a well-told tale no matter where the source material came from. A great example is Macan's choice of a Trandoshan slaver as one of the storytellers in the miniseries. Much has been made of the legendary hatred that exists between Trandoshans and Wookiees, but rarely has there been any explanation. Here, Macan explains a lot, at the same time that he's building Chewbacca's character by having one of his arch-enemies speak of him with reverence and awe.

Chewbacca is a tribute to a character whose army of fans have been given relatively scant information to feed their fandom. Perhaps, like so many other elements of the *Star Wars* universe, the fact that little information was originally presented about the character is what makes fans want to know more. What is the

story of Han Solo and Chewbacca's first meeting? What is life like on the Wookiee homeworld? Is Chewbacca regarded with the same degree of awe and respect as his human counterparts? While the *Chewbacca* miniseries does not promise to definitively answer all these questions, it does promise to open fans' eyes.

The chapter-like structure of *Chewbacca* will also allow numerous artists to provide their interpretations of Chewbacca. Igor Kordey, whose lush linework style is appropriate for a chapter set in the massive upper terraces of the forest world Kashyyyk, will be illustrating Chewie and his family. Dave Gibbons and Angus McKie, who collaborated with Darko on *Vader's Quest*, will illustrate a story of Chewbacca's meeting with the diminutive bounty hunter Mala Mala. And fan-favorite Eddy Biukovic, who illustrated "The Phantom Affair" with Macan, as well as last year's comic adaptation of Zahn's *The Last Command*, returns to take special care of the chapters involving Chewie and his long-time companion, Han Solo.

Even as toy store shelves are burgeoning with new waves of *The Phantom Menace* action figures, and bookstores are featuring grimacing Darth Mauls or demure young Queen Amidala in their window displays, there are still many stories to be told about the heroes of the original trilogy. Mike Stackpole says, "I still love the original characters a lot, and love writing about them and working with them. I mean, do we forget Lou Gehrig and Babe Ruth just because of McGwire or Sosa? Nope. And the very cool thing is that by continuing the adventures of the characters we've come to know and love, we get to add new nuances to their characters, and thus more depth and understanding to the universe." ♦

Star Wars: Wookiee #1 ships November 10, 1999, and *Star Wars: Chewbacca #1* ships Jan. 19, 2000.

Peet Jones is the group editor for the *Star Wars* line of titles from Dark Horse Comics, Inc., and the inventor of the blue-milk cappuccino.





scouting the galaxy

THERE'S GOLD IN THEM THAR CANS

by Steve Sansweet

OR: SEND IN THE "KOOKS"—AND THE PRIZES!

➤ Episode I, Episode V—going through my mail provides confirmation that while collectors have gotten excited about Episode I merchandise, they are also still very interested in older and newly-made items related to the *Classic Star Wars* trilogy. That should really come as no surprise because *The Phantom Menace* is merely the first part of a six-episode saga.

I again apologize that there isn't time to provide a direct reply to all of you, and that so many good letters must go unanswered by this column. For those who are mostly interested in prices, there are now a half dozen price guides in the stores—some better than others—as well as magazines such as *Star Wars Galaxy Collector* that provide regular updates on the most heavily-collected items.

Now to your letters...

Pepsi Challenge

I love your column, and "Rebel Rumblings" too. I'm collecting the new Episode I Pepsi collector cans and was wondering how many cans there are, and are they going to be worth anything later? Also, should I leave the cans full or should I empty them? Will having it full give it more of a collectors' value?

P.S. How much is the Yoda can worth, and how many of those are there?

CHRIS "YODA" YAAGER
Hastings, NH

Well, Yoda, as you should know, "worth" is in the eye of the beholder. But let's tackle the more straightforward questions first.

In the U.S. market, there were 24 different cans in the core set, eight each from Pepsi and

Mountain Dew, and four each from Pepsi One and Diet Pepsi. There were also two cans from Storm (Qui-Gon Jinn and Jar Jar Binks), a caffeine-free lemon-lime drink that

PepsiCo Inc. distributes regionally. Altogether over the summer, there were hundreds of millions of Star Wars cans produced in the U.S. alone. That should give you some



DRINK UP: There were 24 different cans in the core set of Episode I cans, and each one included 12 fluid ounces of mouth-watering drinks from Pepsi.

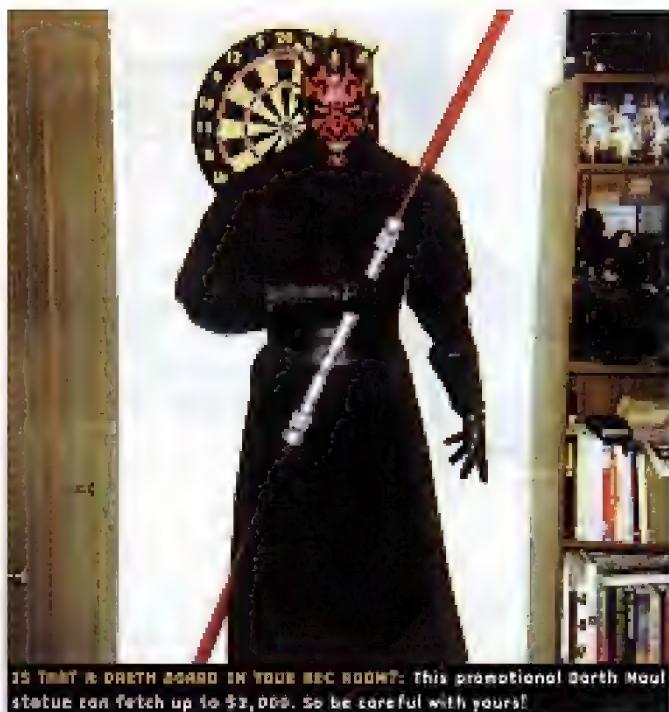


POTTY POTENTIAL: If you were lucky enough to find one of the rare Yoda cans, a special \$20 check was yours!

Idea about future worth.

Then there are the special cans, the six gold Yoda and the Anakin/Darth Vader cans. The gold Yoda cans were hidden in 12- and 24-packs of Pepsi, Diet Pepsi, Pepsi One, Mountain Dew, and (rarest of all) Storm. Another rare can was the gold redemption can. You could send in your regular gold Yoda can for a special \$20 check with a Star Wars theme and a "replacement" can. That turned out to be an empty, sealed Pepsi gold Yoda can with the logos of all the sodas except Storm. Pepsi says you could find a gold Yoda can in one out of every 1,800 12-packs and 1 in every 917 24-packs. You could also get the \$20 Star Wars check by getting a winning bottle cap, or on some fountain cups; those odds were 1 in 5,167. Altogether there were 650,000 \$20 checks available.

While that doesn't give you



IS THAT A DARTH BOARD IN YOUR REC ROOM? This promotional Darth Maul statue can fetch up to \$2,000. So be careful with yours!

the exact number of gold cans available for each Pepsi brand, by the middle of September with the promotion over, they were selling on eBay and other auction sites for around \$75 each for the most common Pepsi brand cans to more than \$400 for the Gold Yoda can. The Destiny can, with color photos of Darth Vader loaming behind young Anakin Skywalker, was selling for around \$150. Through the summer, the prices on the gold cans declined as more were found and put up for auction. My guess is that as we get further away from the promotion, the prices will level off and may rise again, especially for the redemption can.

Some collectors are also trying to get Pepsi cans from other countries that ran similar promotions, from England to Japan to Brazil. As for the empty/full issue, I empty the cans so that something doesn't go wrong in years to come. My favorite technique is to make 2 or 3 small nail holes in the bottom and let the soda drip out, flush the can with warm water, and let it dry out for a few days. But my collecting buddy Gus Lopez insists that it isn't difficult to slightly open the pop top, just enough to get a small stream of soda flowing but without it leaking.

like the top was popped. I suggest not practicing on a gold Yoda can.

Can't Be the Contino

Back in 1978, I remember looking through the Montgomery Ward Christmas catalogue and seeing four Star Wars "barroom scene" alien action figures that I had not seen anywhere else. I begged my parents to buy them for me, but they didn't and I never saw the figures again—until five years ago when I purchased the catalog at a flea market. When I saw the four aliens for a second time, I realized they weren't actual Kenner Star Wars figures, but looked more like Mego figures. Do you have any information on who made them, what line they're from and if they are available anywhere?

RICHARD BLOOD LeRoy, NY

A fascinating find, Richard, and one open to lots of speculation. First, a little bit more on the figures: the caption reads, "Anyone that's seen the movie remembers the bar room scene 'Kooks!' Here they are—8 in. tall and fully jointed." The names are as ugly as the figures: Yogg, Ridal, Tagor, and Bico. They were priced at only \$1.99 each

(compared to Kenner 3-inch figures that were selling for as little as \$1.75 each boxed and bagged). They do indeed look like Mego figures, possibly based on molds from some of the Star Trek aliens. These most likely would have been bagged in plastic and shoved into a generic white or brown cardboard box.

But let me speculate a bit. They were the 13th and last item on a page totally devoted to licensed Star Wars merchandise. I'll bet the Montgomery Ward buyers weren't paying close attention, and I'll further bet that Lucasfilm and 20th Century Fox both hit the roof when they saw the catalogue. So let me further guess that Ward never shipped any of these, at least not for the Christmas of 1978.

Sharpshooter Alert! Here's a chance for you Supercollectors to blow a gaping hole in my theory. Is there anyone who bought, and still

owns, one of these? I'd like to know.

JOSHUA SMITH
Blue Springs, MO

I guess it depends on how well you know your friend—and whether your mom or dad is willing to throw this relic into the washer with the rest of the laundry. Based on what you say—or don't say—I assume this isn't a mint-in-the package piece, one where tearing open the plastic would ruin its collectible value. At 25 cents, you've found a true treasure that provided someone in your friend's family lots of pleasant memories just before they fell asleep. You should use it the same way.

Shopping Maul

Recently I bought this six-foot Darth Maul. I paid \$300 and all I know is that it is a promo from



BARRED FROM SIGHT? It's doubtful that these ersatz contino figures from the 20-year-old Montgomery Ward Christmas catalog were ever produced.

has positive proof of buying. Yogg and the rest of his mealy crew from the Ward Christmas catalog more than 20 years ago? If you're the first to prove it to my satisfaction, I'll send you an autographed copy of *Star Wars: The Action Figure Archive*, the book I wrote with Josh Ling.

I'm the sole judge on whether you've succeeded. Who could resist the challenge?

Bibb Fortunate

A couple days ago I bought a Star Wars pillowcase for 25 cents at my friend's garage sale. It has the seven main characters of the original movie on a light blue back-

ground and is made by Bibb. Should I hang it up in carbonite as a prize or can I sleep with it?

LOU MAHDALKE
Tinley Park, IL

P.S. Thanks for being there for all my collecting needs.

In time? How about today? Lou, you got Mr. Maul for a wonderful price. Did you use a Jedi mind trick? The Pepsi organization and its Frito-Lay division, along with the TriCom restaurant group outside the U.S., used incredible three-dimen-



The Hasbro web site is a good place to get information on new and upcoming Star Wars action figures.

"WHAT IS THE BEST WAY TO APPROACH HASBRO WITH PRODUCT IDEAS?" — DAVID STEIN, Medina, OH

sional replicas of Darth Maul, Jar Jar Binks, Yoda and Watto to draw attention to their summer Episode I promotions. The figures were then rattled off or sold by supermarkets and other outlets. While the information posted with these life-size replicas lists their approximate retail value in the \$400-\$450 range, they have immediately become hot collectibles. As of this writing, Maul is fetching \$1,500 to \$2,000, Jar Jar around \$7,200, and Yoda and Watto around \$500 to \$700. These pieces are large, so shipping often costs another \$250. But because of how great they look and the relatively limited number produced, I think these will remain the hottest promotional item—and one of the hottest collectibles of any kind—for Episode I.

P.S. You are quite welcome. It is always a pleasure.

Figure Artist

The new POTF2 figures (of Classic trilogy characters) are great. I'd like Hasbro to know that I, for one, love the re-sculpts of the most popular characters with the added articulation and accessories like helmets and holsters. I think the Hasbro approach of mixing re-sculpts of the main characters for the kids with new, collector-oriented figures is a wise one.

What is the best way to approach Hasbro with product ideas—like General Veers in dress uniform with snap-on helmet, armor and Darth Vader hologram—and be certain that a letter wouldn't end up in a mailroom wastebasket? Also, is Riddell making any other miniature helmets from the Star Wars trilogy, such as a biker scout or TIE fighter pilot?

DAVID STEIN Medina, OH

Congratulations, David! You have just approached Hasbro with your idea. Company executives and members of the Star Wars team all read *The Insider*. They are always interested in knowing what fans want, and they get information from magazines, the Internet and sometimes direct communications. A good place to start is the web site, www.starwars.hasbro.com, which has a spiffy new look and lots of great content.

The site itself says: "From your preferences given to us through your emails, we will draw conclusions about future directions for the product line. Please know, however, that it is not our intention to obtain submissions of specific product concepts and no obligation will be undertaken to someone who does submit a concept. E-mail starwars@hasbro.com for general questions." As for Riddell,

I'm afraid that despite the quality of the work and a wonderful product, the company is no longer producing Star Wars merchandise.

Collection Connection

I am an avid Star Wars fan. I recently saw Episode I on opening day, and boy was that cool! However, that is not the reason I am writing to you. In my English class I am writing a report on Star Wars collecting and I was wondering if you could please send me (quickly) any information telling me or explaining the art of collecting.

1. Where do you begin?
2. How do you decide on what to collect?
3. How do you collect?
4. When or where did you start collecting?
5. How big is your collection?
6. How much are you willing to spend on your collection?

CASEY BROWN
Central Square, NY

1. At the beginning
2. You ask as if I had some con-

troverse!

3. With very large shopping carts.
4. At the beginning (see Answer #1).
5. Too big to count.
6. Enough to keep me poor.

Sorry Casey, but your letter went to the wrong address and got to me too late to be of help on your English project, so I decided to have a little fun. The questions you ask are all excellent ones, many of which I have answered in previous columns, interviews, or books.

I like how you called it the "art" of collecting, although "passion" might be a better word. For those who are true collectors are people with a burning passion for the objects that they collect or the memories associated with those objects. It was my love of Star Wars, the movie, that got me involved—slowly at first—in collecting Star Wars, the stuff. You begin by buying those things that really appeal to you, because of what they look like, what they do, or how you interact with them. You collect to the point where it takes not to find anything new for days or weeks, and to the point where your checkbook balance keeps getting perilously close to zero.

I really don't know how big my collection is, but someday the computerized inventory will be complete—and I'll probably need a good stiff drink when I find out. I'm willing to spend a lot to get items I really want—but not to the exclusion of mortgage and car payments and all the other necessities of life. There's lots of stuff I pass up because I simply can't afford it. For as much as I love Star Wars collecting, and as passionate as I am about it, it remains just one part of an abundantly full life. It's vital that all collectors keep their true priorities straight. 

Scouting for Giveaway

Please send your questions and comments about collectibles to SCOUTING THE GRAY, P.O. Box 2898, Petaluma, CA 94953-2898. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, taste and length.

TY TEIGER MASTER OF THE PROP UNIVERSE

by Jamie Painter

» You might think that serving as property master on an Academy Award winner for Best Picture (*The English Patient*) would have been Ty Teiger's greatest honor and challenge. But for Teiger, the prop master on *Star Wars: Episode I: The Phantom Menace*, working on the latest *Star Wars* movie was a job unparalleled in his already illustrious career.

"To work on a film such as *Star Wars* is a once-in-a-lifetime opportunity," Teiger told the Insider, "because most every other film you do is either something contemporary or a period piece. But to actually work on something as wonderful as this, you don't actually get that opportunity very often; it's amazing."

But stepping into the *Star Wars* universe was no walk in the park. Not only was Teiger responsible for every single prop on the set—and, he noted, "that included weapons down to vehicles, hand props, and set dressing"—but he and his boss on Episode I, set decorator Peter Walpole, had to create most of these props from scratch.

"We were responsible, in fact, for manufacturing nearly 80 percent of what we needed, between me and Peter," Teiger recalled, estimating that there were about 2,500 props required for the film. Working with a talented crew of 59 prop artists and model makers, Teiger passed the challenge with flying colors—and best of all, George Lucas approved the results.

"Two or three weeks before shooting began, George came and looked at everything, and basically said he loved it all," recalled Teiger, adding, "That was the best part of working on the whole film for me."

Because Lucas wanted the look of the film to have some basis in reality, Teiger was encouraged to build many of the props from found objects. "A lot of our props we found from scrap yards, like airplane scrap," said the London resident. "We then adapted it into whatever we needed."

Teiger and Walpole also found ingenious ways to transform everyday objects into completely unique gear on the *Star Wars* sets. "We adapted anything we could get our hands on,"

explained Teiger. "We used ladies' electric shavers for the communicators! Or we used things like bubble bath containers for the Jedi belts, which held all their fighting equipment. We used Christamas tree stands for the engines of the Podracers. We'd literally walk around the supermarket, buy anything that looked futuristic, and then spray it silver or chrome. I know it sounds very simple, but it's quite a long process to go through."

**"TO WORK ON A FILM SUCH AS STAR WARS IS A
ONCE-IN-A-LIFETIME OPPORTUNITY, BECAUSE MOST
EVERY OTHER FILM YOU DO IS EITHER SOMETHING
CONTEMPORARY OR A PERIOD PIECE."**

While Teiger claims to not have a favorite prop that he helped to create, he did say he's especially proud of the weapons on *The Phantom Menace*. In all, he oversaw the production of more than 300 weapons for the film, all of which were created especially for Episode I. "We made every single weapon," the prop master said.

While Teiger had never worked on a pro-

ject the scale of Episode I, he told *Star Wars Insider* that he felt prepared for the immense challenge. "I worked on *Judge Dredd*, which helped me because it was science fiction. We had gone through the same process of having to manufacture everything. So I was pretty prepared from that point of view."

But Teiger—whose other credits include not only the Oscar-winning blockbuster *The English Patient*, but also Sir Richard Attenborough's recent *In Love and War*, the upcoming *Rules of Engagement* with Episode I's Samuel L. Jackson, and Lucasfilm's television epic *The Young Indiana Jones Chronicles*—

admitted that collaborating on *The Phantom Menace* was unlike any other task in his career.

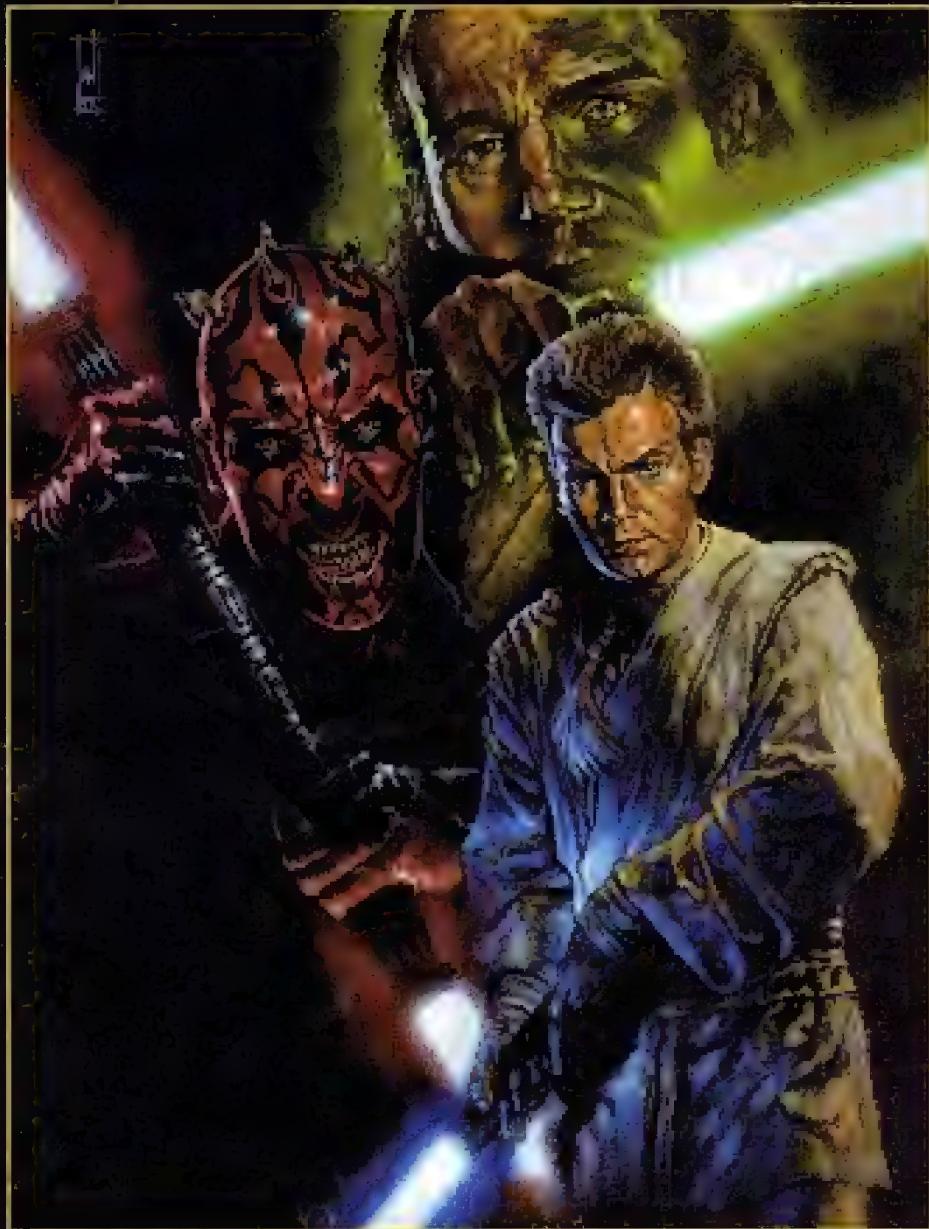
Still, he said the diversity of his projects is what keeps him energized and inspired on the set. "Every single job you do is different," Teiger said. "It's so adaptable. You can literally walk off a sci-fi film to doing something like *The English Patient*, and that is it for me. There's no monotony involved." ♦



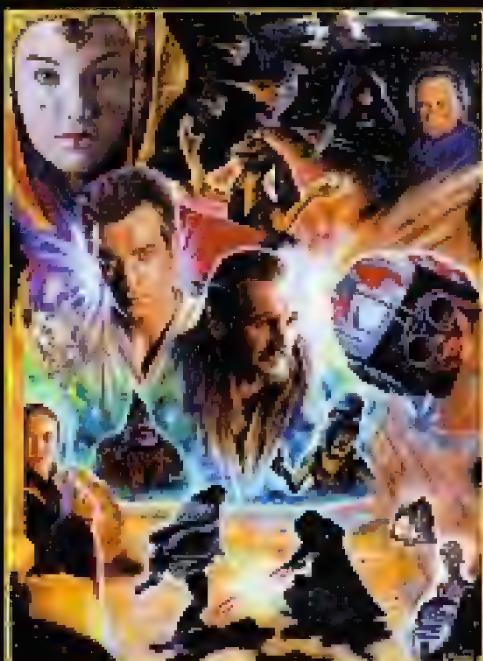
Director George Lucas, Set Director Peter Walpole, and Props Master Ty Teiger take a look at Naboo security force guns in the Props Department at Leavesden Studios. Photo by Giles Keyte.

rebel rumblings: FAN ART GALLERY

HERE ARE SOME OF THE MOST INTERESTING WORKS OF ART THAT FANS HAVE SENT US OVER THE PAST FEW MONTHS.



ANTHONY NIGHTOWER, Lexington, SC



ALEXANDRA BASTIEN, Repentigny, Quebec



DRYAN NORTON, Simi Valley, CA



KARA STOCKTON, Jackson, NJ



ROBERT L. KING, Clinton, CT



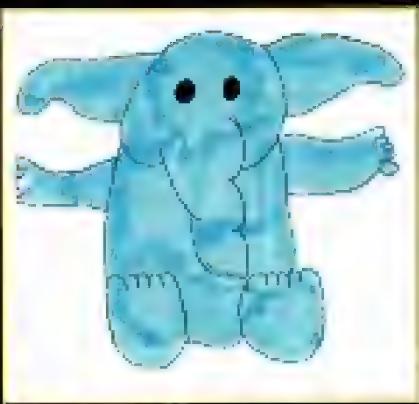
FABIAN GARCIA, Buenos Aires, Argentina



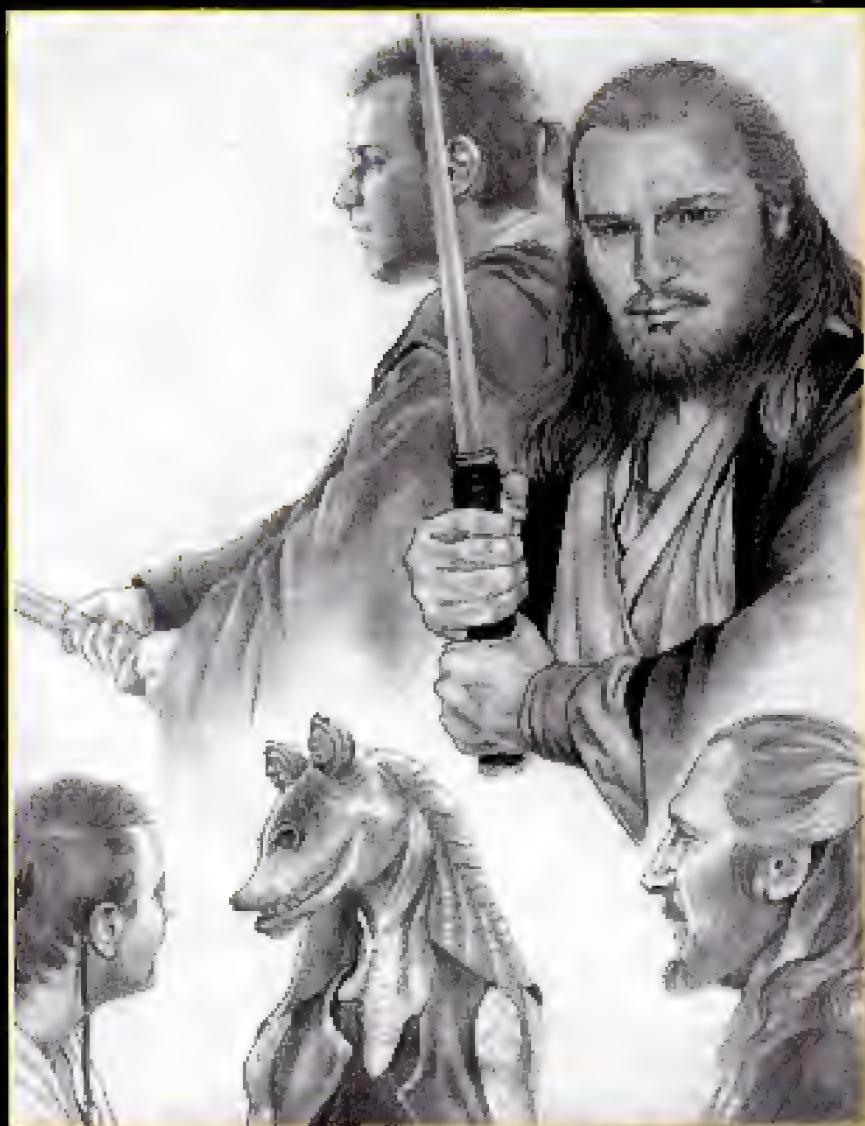
MATTHEW LANDCASTLE, age 5, Tonawanda, NY



KELLY MURPHÉY, age 11
Chevy Chase, MD



TRASHA KWAN, age 9
Potosi, Missouri



ROBBIE FIELDS TANNER, Woodline, MD

> CONTINUED FROM PAGE 4

trilogy that Vader did or did not know about Yoda—although it's safe to assume they were no longer close.

That clears anything up? I hope so, because I'm more confused now than ever. While we're on the subject, here are some other intriguing questions...

I BELIEVE QUI-GON could have lived if it wasn't for Obi-Wan. Did you notice when Qui-Gon and Obi-Wan were fighting their way through the Trade Federation Battleship, and the two destroyer droids show up? They both bolt extremely fast. How do they do that? The Force. Now, when Obi-Wan jumps back onto that platform, why couldn't he have run that fast again? He could have easily done it, and Qui-Gon wouldn't have had to face Darth Maul alone. Hence, he could have lived.

CHRIS KAUPPILA Holden, MA

Very good question, Chris. Why didn't Obi-Wan use his super-speed to race through the laser gates and help his mentor? I wish I could say I knew the answer—any ideas, anyone?

IN THE FEBRUARY, 1999, ISSUE of *Varsity Fair*, there was a photo on pages 122 and 123 displaying an airborne Darth Maul and Obi-Wan in a lightsaber duel set on Tatooine. Was this sequence just for promotion, or was this scene edited out of the film?

MARC L. RISCHMANN
Naperville, IL

You got it right, Marc—the photo was staged specifically for photographer Annie Leibovitz. We'll get to more of your Episode I questions in Insider #48...

May the Air Force Be With You

I AM WRITING BECAUSE I know this is the best way to address Star Wars fans of all ages. I am a member of the Security Forces in the U.S. Air Force. I was deployed to Saudi Arabia from the end of February to the beginning of July, causing me to miss the most anticipated movie of my lifetime, *Star Wars: Episode I The Phantom Menace*. Imagine, then, my surprise when my captain asked me to be on a special team to escort the actual film cameras through customs. That was not necessary in the end (they were sent through as diplomatic papers), but the film arrived and was shown four-to-five times a day in a makeshift movie theater in the middle of

Tatooine—uh, I mean Saudi Arabia. How did all of this happen? Two words: George Lucas.

Risking theft, bootlegging, and a small financial loss, Mr. Lucas agreed to send the film to the desert so the troops deployed there could see it. Now, like a lot of 22-year-olds I know, I've been a fan all of my life (my brother was almost named Luke when my mother had labor pains at Star Wars) and could hardly wait for the new movie. When I found out I would be gone for the release, I was upset. But thanks to Mr. Lucas, I got to see the movie and have one of the better Star Wars memories I've ever had. Basically, I'm writing to tell him, thank you. May the Force be with you all.

JASON F. SEIBEL
Fairchild AFB, WA

Don't Forget the Classic Trilogy!

THE LAST ISSUE [INSIDER #44] was quite possibly the worst issue in the history of the Insider. You basically had nothing that had to do with the originals at all. I'm sick of always being left in the dark because of your "newer" Insider—your last "good" issue was Insider #37, and maybe the Admiral Ackbar issue. As for the so-called "awesome" issue #42, it was also a big disappointment. No more Frank Oz interviews—is it just me, or has he had a so-called "exclusive" interview in the last five issues? For all of us out there like me, please do something with your magazine so we can be satisfied.

MIKE RHODES Morrocco, OK

Yes, folks, if you're keeping score at home, that's two votes against Insider #44. But Mike, while I understand you love the classic trilogy and were disappointed the issue had nothing about it, I have to completely disagree with you. Beside the fact that I believe Insider #44, which featured our interviews with John Williams, Natalie Portman, and Pernilla August, was one of our best yet, the simple fact is that the issue started shipping the week *Episode I* was released and was meant to be a celebration of the first new *Star Wars* movie in 16 years. If the Insider was publishing in 1996, we would have devoted an entire issue to *The Empire Strikes Back*, or to *Return of the Jedi* in 1983. Are you seriously arguing that after all these years of anticipation, we should not have devoted an issue to the first episode in the *Star Wars* saga?

Of course, the Insider is bound

to things *Star Wars*, and that includes all four movies and the expanded universe—I'm sure you've noticed that after the summer of *Episode I*, we went right back to covering the classic *Star Wars* trilogy. Those are the movies that hooked me on *Star Wars*; they are a part of me in a way that is difficult to describe, and you can bet they will always be covered in the Insider. But when *Episodes II* and *III* arrive, we will naturally focus on them—and that's as it should be—I've been waiting for these movies since I was 17 years old.

However, if I didn't think you raised an issue that needed to be addressed, I would not have printed your letter, because you have your facts all wrong! For instance, what you call "the Admiral Ackbar issue" (and cite as a good one) is indeed the very same issue as the so-called "awesome" #42, which you then say is "a big disappointment." Insider #44's interview with John Williams was indeed in part about "the originals"—so were *Scouting the Galaxy* and some parts of *Star News*. And about Frank Oz—yes, it's just you far from having an exclusive interview with him in our last five issues, his interview in the awesome #42 was the first and last time we'd featured him since 1994.

Because, as you surely know by now, I like to balance the Force, here's a letter from a reader whose anger is not flowing through her...

FIRST OF ALL, I WANT TO THANK YOU for doing such a fine job with the Prequel Updates the past several months. After having seen *The Phantom Menace* I don't believe you gave away the plot at all. Not that I ever believed that, but it wasn't until I had seen the film that I knew for sure. The photographs and writing in your magazine are always top-notch, and I'm eagerly awaiting the upcoming issues for glimpses of *Episode II*.

Of all the info that had been, and still is, floating around about the prequels, the Insider is the one source we can count on for the truth. Please keep up the good work. I have to compliment you for your thick skin during the recent "controversies" in *Rebel Rumblings*. It would have been so easy to give in to harsh words or to bristle from the insults. Thanks for staying cool!

DONNA MAREK Deer Lodge, MT

Thank you, Donna—we could never do it without you. Well, I suppose we could, but it wouldn't be as fun.

Don't Forget the Original Classic Trilogy!

I'VE NEVER WRITTEN A LETTER like this before, but I was hoping you could tell me what the video store told me was not true. I was looking for some new copies of the original *Star Wars* trilogy because even my THX copies are getting worn from me watching them so often. The store told me they were out of print and that Lucasfilm never planned on bringing the original versions out again. Words cannot describe how devastated I was.

Not to disrespect the people who prefer the *Special Edition*, but I adore the originals that I grew up with and cannot imagine not always being able to watch them again and again. When I saw the *Special Edition*, I couldn't believe some of the things they changed, especially one of my favorite parts of *Return of the Jedi*, the Ewok song at the end of the film. The salesperson told me George Lucas probably thought it was too corny, and that the *Special Edition* was what Lucasfilm wanted available because the effects were better and would tie in better with the prequels. I will never think the original effects look corny or out of date. I have seen *The Phantom Menace* as many times as I've been able to, and I loved it—but the more high-tech effects will never make the originals seem less wonderful to me.

Unfortunately, I had a hard and often sad and lonely childhood, but I have my treasured memories of watching and loving every minute of the original trilogy. I knew and still know every line of the movies, every piece of music, and what part of the movie it's from. I can't imagine not having these movies. I'm so worried about my tapes wearing out that now I don't watch them for fear of breaking them.

I don't know how you can write to George Lucas, but I would tell him by all means always keep available the *Special Editions* for those who feel about them the way I feel about the originals. But I would beg him to please always have available the originals on video and hopefully soon on DVD for fans like me. I would be absolutely heartbroken if I thought I would never again see the movies I grew up with. I want to be able to watch and enjoy the movies as many times as I want and know I'll always be able to get more copies if mine wear out. Even though the odds of George Lucas seeing my let-

ter are 3,720 to 1, I still hope he will not forget his loyal fans and break my heart by taking away the original versions of my favorite movies.

JENNIFER COX
W. Sacramento, CA

Jennifer, you've said a lot. I'm with you. Speaking now not as managing editor of the Insider but merely as a card-carrying member of The Official Star Wars Fan Club like yourself, I too would hate to live in a world where the original versions of Star Wars, The Empire Strikes Back, and Return of the Jedi that I saw in the theaters when I was 5, 8, and 11 were not available for me to watch, enjoy, and share with my family. I love the Special Editions, too—in fact, I prefer John Williams' new music to the late, great Ewoks song; but on the other hand, I will never, ever get over the loss of "Lobot" from Jabba's palace. There are a lot of changes I love in the Special Edition, but like you and countless others, I think it would be a shame if the original theatrical versions were not available, not just for me but also for future generations and for the sake of preserving important film history.

For now, we've got our VHS tapes or laserdiscs—and I would advise you to check used video stores for back-up copies of the movies so you don't have to worry, or if you can, make your own back-up copies. But since Episodes I-III are being designed to tie together specifically with the Special Edition, I think the ideal solution would be for the eventual DVD release of the classic trilogy (currently not slated until after 2005) to feature alternate tracks containing the pre-Special Edition versions of the movies, for archival purposes—and so that fans like you and me can sleep a little easier. Difficult to see—always in motion is the future—but I hope there's a good chance we'll get our wish.

More Aurra, Please!
THERE AREN'T MANY THINGS I'll read, but I find myself rushing in the house to read my Insider every time I get one in the mail. I absolutely adore this magazine. I love hearing

what other fans have on their minds in Rebel Rumblings. I also enjoy reading about the characters and stars from my all-time favorite movies.

The first time I saw Aurra Sing in Episode I, I thought she looked cool. I was so excited to see her on the cover of Insider #45. After reading the article about Aurra Sing, I just had to get the comic book. As I said before, I don't read much. I'd never read a comic book before. I really liked the comic, but it wasn't enough. In your article by Peet James, there is mention of Star Wars: Outlander. What is this and where can I find it? Is there more of Aurra Sing to come—books, short stories, anything? Please help me in my quest.

REBECCA JOHNSON
Denver, CO

Thanks for the props, Rebecca, and I'm glad you liked Aurra on our cover. Outlander was the second six-issue story arc in the Star Wars ongoing comic from Dark Horse. If you can't find the back issues (Aurra appears in Star Wars #7-12) at your local comic shop, you may be able to order them from Dark Horse. As for more o'Aurra, I have a feeling this is one bounty hunter we haven't seen the last of...

I HAVE BEEN A STAR WARS FAN since I first saw the movie when I was five years old. I have also been a loyal Star Wars book collector almost as long. Your magazine is a must-have for any Star Wars fan. In the 22 years I have been collecting books, I have never felt the need to write to a letters column until now. The reason I'm writing is in regards to the character profile of Aurra Sing in Insider #45. You hinted at a few things in the article, but since her first appearance in the Star Wars: Outlander series, I've noticed some similarities between her and another well-known bounty hunter in the Star Wars universe. Is it possible that some Mandalore battle armor will find its way into her possession in the future?

I say this because of a few things I have noticed: Aurra Sing is a



CELEBRATE GOOD TIMES—COME ON! Thanks for a great Celebration in Denver! Here's a photo—I was Dengar! STEVEN MYERS, WHISTLER, CA

loner. She relies on no one but herself. If you look at Boba Fett, he also relies mainly on himself. Aurra seems to maintain a sense of professionalism in her work at all times; again, Boba Fett also does. As shown in *Bounty Hunters: Aurra Sing*, Aurra Sing gets her prey in the end; sound like any other bounty hunter we know? Last but not least, have you seen her with a jet pack? There aren't too many bounty hunters who use them, let alone could do those moves.

Rumors have had it that Boba Fett is actually a woman, and rumors have Boba Fett in the prequels. What better way than to have the origin of one of the galaxy's most famous bounty hunters unfold before our eyes in a "No, I am your father" way?

MIKE CATRON Cincinnati, OH

Anything's possible, Mike, and your guess is as good as mine. But let's separate rumor from fact: sure, some "rumors" hold that Fett could be a woman, just as some rumors once suggested Yoda was going to be played by

Charlton Heston in Episode I. On the other hand, it is a fact that Boba Fett will appear in Episode II—George Lucas and Rick McCallum have both said so in the pages of this magazine (beginning all the way back in Star Wars Insider #39—and right up to this issue's Prequel Update on page 10). How he will fit in is one of the most anticipated revelations in the prequel. Some, like you, suggest we may already have met Fett without his armor. Making him Aurra Sing would definitely be an interesting twist—especially to those female dancers Fett's romancing in the Return of the Jedi Special Edition. One thing's for sure—like Boba Fett, Aurra Sing is a character we want to know more about...

Armor Stall

WHY DO STORMTROOPERS bother wearing armor? It doesn't really help them when they get shot, and they could probably run faster without it. What do you think?

KEVIN COPP Scottsdale, AZ

One word, Kevin: fashion.

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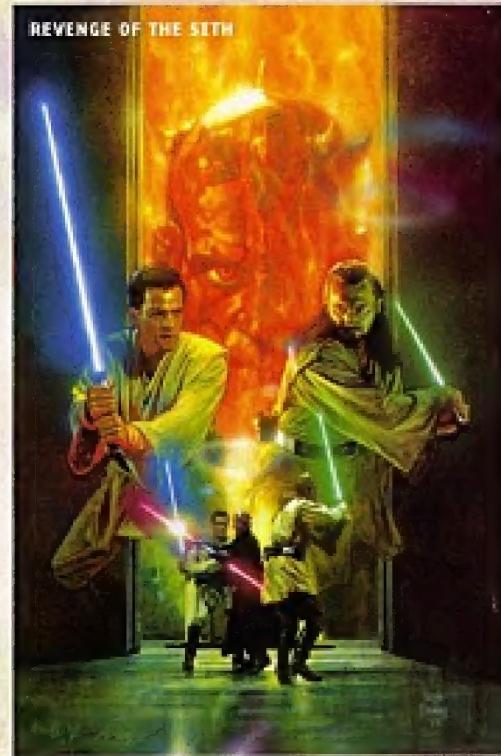
Canadian cartoonist Joy Stephens has managed to work his dangerously cute cartoons into everything, from Nickelodeon Magazine to animated shorts on the Kids' television show *Squinkbox* and *Robland*. If you've got an idea for this page, or would like to submit your own work, write to: "LAST PAGE," c/o *Star Wars Insider*, P.O. Box 111060, Aurora, CO 80043, for submission guidelines. **DO NOT SEND ARTWORK WITHOUT GETTING GUIDELINES FROM US FIRST.**

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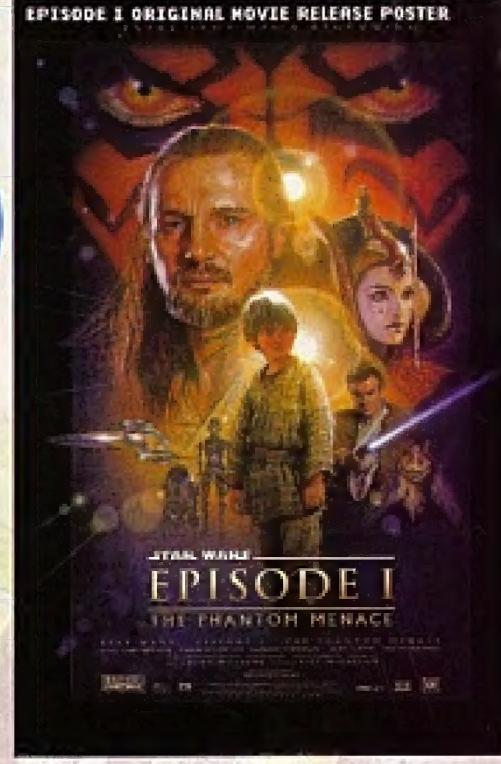
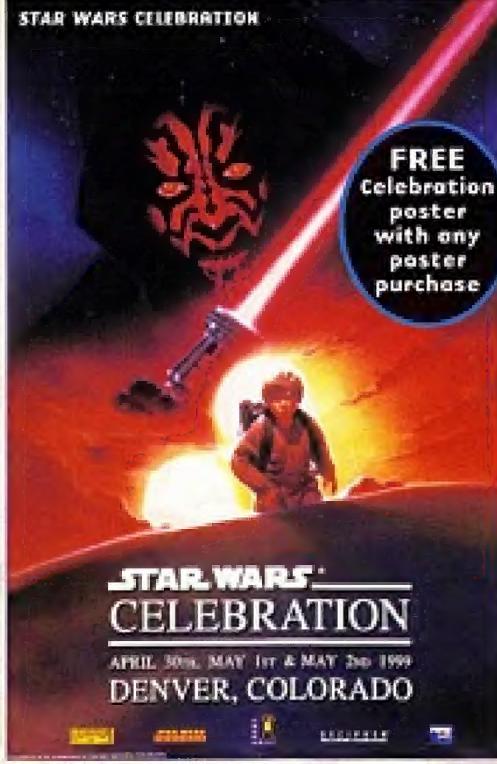
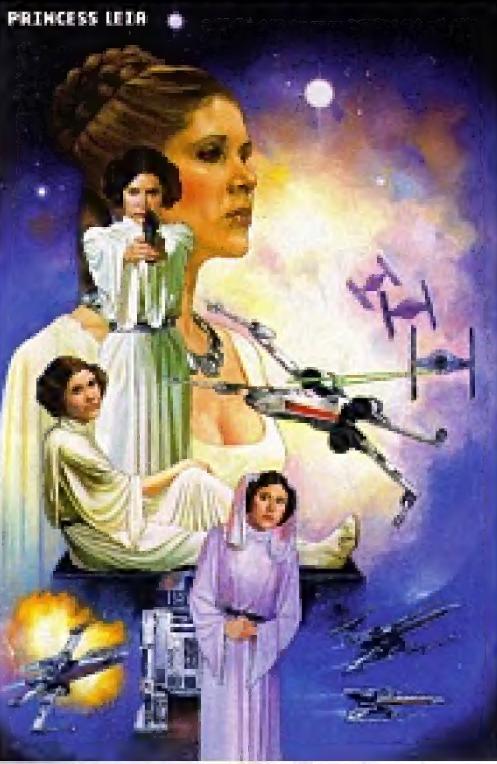
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